The Magazine for Advanced Comic Book Collectors

COMIC BOOK MARKETPLACE

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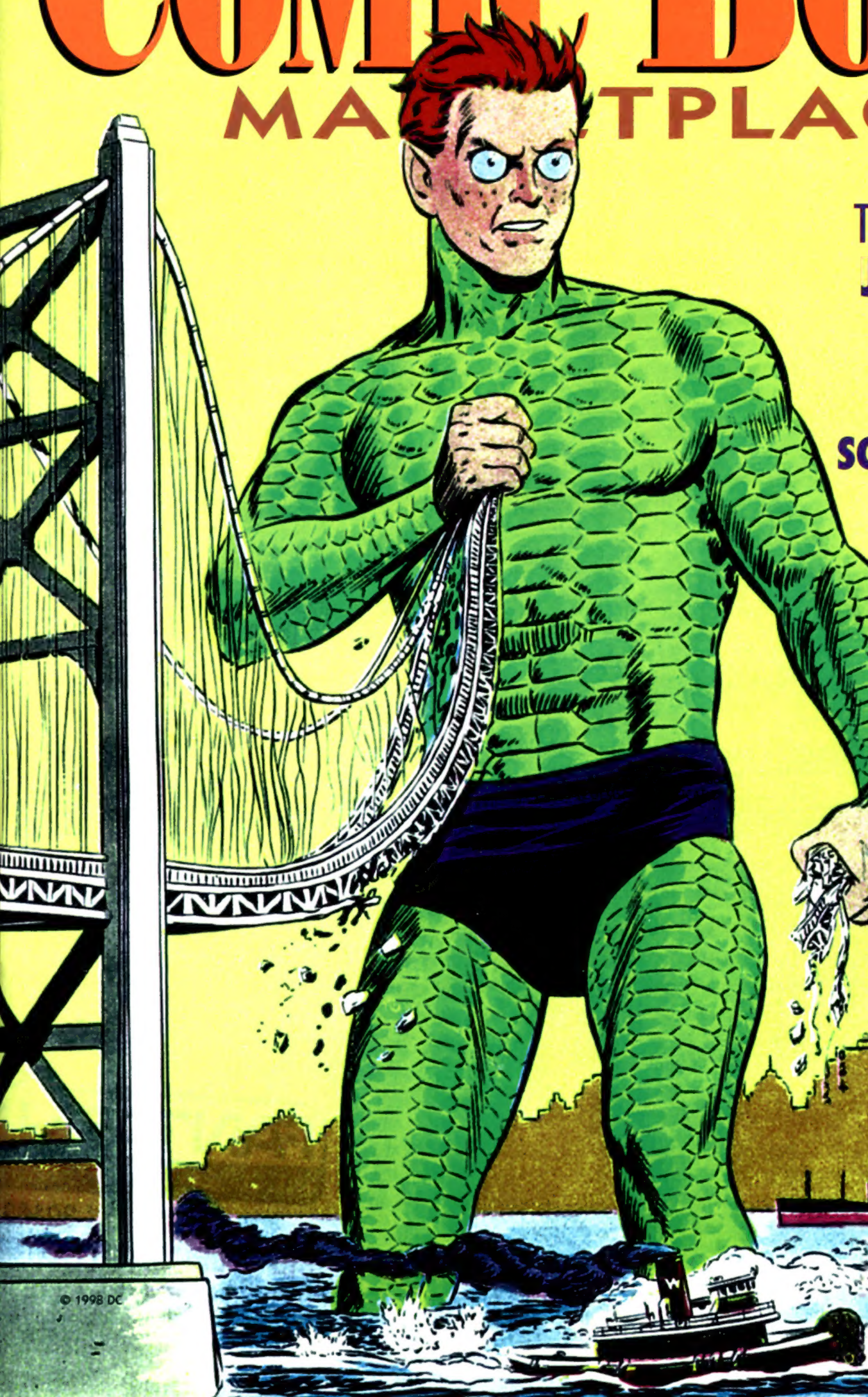
May 1998



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Brave and the Bold #28

re-creation cover art by Murphy Anderson after Sekowsky and Anderson. Pen and ink and watercolor. Image area approximately 21" x 15". Beautiful rendition of this first appearance of the Justice League of America. This work of art is one-of-a-kind and will not be re-created in the future. $5,000

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comic artists

Murphy Anderson	David Mack
Michael Bair	Thomas Manning
Edward Beard Jr.	Angel Medina
Brian Bendis	Dan Mishkin
Timothy Bradstreet	Sheldon Moldoff
Dan Brereton	Jason Moore
Mark Crilley	Philip Moy
Guy Davis	Jeffery Moy
David Dorman	James O'Barr
Will Eisner (Fri & Sat only)	Mike Okamoto
John Estes	Mike Pascale
Glenn Fabry	Jim Pavelec
Matt Feazell	Rob Prior
Hart Fisher	Gordon Purcell
Franchesco	David Quinn
Ken Gale	James Robinson
Jay Geldhof	Scott Rosema
Joseph Giella	Ron Rouselle II
Laurane Haines	P. Craig Russell
Tony Harris	Julius Schwartz
R. C. Harvey	Jim Silke
Drew Hayes	Al Simmons aka Spawn
Paul "Prof" Herbert	Chris Sprouse
Greg Hildebrandt	William Stout
Tim Hildebrandt	Jill Thompson
Kyle Hotz	Susan Van Camp
Bob Ingersoll	Mercy Van Vlack
Tony Isabella	Tim Vigil
Kelley Jones	Vlad
Joe Jusko	Matt Wagner
Gil Kane	Mike Wieringo
Steve Lieber	Bernie Wrightson
Vince Locke	Randy Zimmerman
Wm. Messner Loebs	*and over 300 others!*

Jeremy Bulloch
SW trilogy's
Boba Fett

Caroline Blakiston
ROTJ's
Mon Mothma

John Hollis
ESB's
Lobot

Phil Brown
Star Wars'
Uncle Owen

Grace Lee Whitney
Classic Star Trek
Sat & Sun Only

Yvonne Craig
Batgirl, Star Trek
& Kissin' Cousins

Jeff Conaway
B5's Zack Allan
Taxi's Bobbie Wheeler

James Hong
Blade Runner,
Big Trouble in Little China

Richard Hatch
Battlestar Galactica
All My Children

Anne Lockhart
Battlestar Galactica
Kung Fu: Legend

Herb Jefferson Jr.
Battlestar Galactica
Rich Man, Poor Man

Tim Thomerson
Transers, The Flash
Near Dark

John Russo
creator/writer of
Night of the Living Dead

Bill Hinzman
Night of the
Living Dead

Bob Michelucci
Dawn of the Dead

Gloria Anne Gilbert
Penthouse Pet
LNS "Poizon"

Countess Vladimira

Tom Savini (& Friends)
Dawn of the Dead
From Dusk 'Til Dawn

Brinke Stevens
Haunting Fear,
Transylvania Twist

Steffanie Pitt
Vampee of the
Slice Girls

Debbie Rochon
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Introduction: The complete catalog will be mailed the first week of May. Below you will find a very small sampling of the wealth of material in the auction. The entire catalog has over 1,100 lots, most of which are just as good (or better!) than what you see here. Feel free to bid from this ad (see rules at bottom of ad), check out our web page which, by the first week in May, will have the full text of all of the auction lots (& many photos) or send $2.00 for your illustrated catalog today!

Please accept my apologies for the delay. I hope you will agree it was worth the wait! Catalogs already requested will be mailed in early May.

Accreditation: Founding member of the American Association of Comic Book Collectors (AACC); Member of the AACC grading committee for Sotheby's comic auction from 1993-1996, 1998; present/past advisor to Overstreet, the Comic Book Marketplace, CBG Price Guide, Comics Source; winner of CBG's customer service award.

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Lot: Description: Estimated Retail Value:

MARVEL COMICS:

191 AMAZING FANTASY #15 (Sep 62) Poor cover, FaGD pages, overall FA-. Top half of FC is gone, tape and tears on cvr, tape/tears on 1st page, 1st page also has a 3/4" diameter whole upper half in center w/color thins affects 1st dialogue box, past 1st page pages are nice clean creamy. A great reading/restoration candidate!.. $400 -900

106 AMAZING SPIDER-MAN #4 (Sep 63) Solid FaGD, yllg, marvel chips, about 15% of last page missing (ad page only), decent reading copy..... $110 -135

107 AMAZING SPIDER-MAN #6 (Nov 63) Glossy VG, yllg. 1st Lizard!....$230 -260

437 AMAZING SPIDER-MAN #7 (Dec 63) Glossy solid GD-, trim to RE FC, name LR FC, flat SR & crease, 1.5" pc tape inside FC over tr. Vulture ap.....$ 60 - 70

109 AMAZING SPIDER-MAN #9 (Feb 64) GD+, restapled, 2 pc MT inside spine, overall solid, clean, just typical wear. First Electro!..... $ 90 -120

58 AMAZING SPIDER-MAN #14 (Jul 64) Glossy GVG, creamy paper, a couple small ink marks FC, "Spiderman Goblin" in ink on BE BC. Solid copy.....$300 -350

65 AMAZING SPIDER-MAN #28 (Sep 65) Glossy sharp FN+, creamy paper. Origin and first appearance of "The Molten Man!" Great black cover!.....$150 -200

7 AMAZING SPIDER-MAN #298 sharp VF, **#310** NM, **#311** VF+.....$ 50 - 60

51 FANTASTIC FOUR #3 (Mar 62) VG, TIC, YEP, glossy. Solid copy..... $400 -450

122 FANTASTIC FOUR #5 (Jul 62) PR+, FC/BC detached and very rough, missing some pcs, pages complete FaGD. First Dr Doom el cheapo copy.....$ 60 -100

123 FANTASTIC FOUR #20 (Nov 63) Solid GD+, couple chips FC, sm DS LR corner FC, yllg. Origin and first app. Molecule Man.....$ 50 - 60

59 FANTASTIC FOUR #25 (Apr 64) Glossy sharp VFNM, exceptionally nice off wht to wht copy does have a possible 1/32" trim along RE FC since FC is that much narower than 1st page. Check it out on the web, still an exceptional copy of the first Hulk vs Thing battle!..... $275 -350

60 FANTASTIC FOUR #49 (Apr 66) Glossy sharp FVF, creamy paper. Second Silver Surfer and Galactus, great cover.....$110 -140

125 GHOST RIDER #1 (Feb 67) VG, yllg. Origin & 1st appearance!..... $ 11 - 16

135 MARVEL SPOTLIGHT #1,4,7,8 all four VG- to VG+, VG ave. Early Ghost Rider, Werewolf by Night, Red Wolf in these early '70s issues!..... $ 30 - 40

489 SAVAGE SWORD OF CONAN #1 VG, DS; **#2 VG; #3-6,8,9,11-15,23,Sp1** all VG to FN, VG+ ave. 15 issues featuring Boris, Adams, Barry Smith!..... $ 50 - 60

867 SGT FURY #4-6,10,11,14(2),15. All 8 issues are glossy GVG to FN+ wear-wise but all have TEC, YEP, lt to severe DS BE. Estimated at GD.....$ 78 - 90

67 SILVER SURFER #1 (Aug 68) Nice Fine, some stress along RE FC keeps this copy from being nicer, creamy paper. Giant size classic.....$150 -200

61 SILVER SURFER #4 (Feb 69) Glossy nice FN, creamy to white..... $145 -175

169 STAR WARS #7-11,15,16,20-24,27,39,42-44,53,89,An1 all 20 from FN to NM, sharp VF- average. A nice bunch of books!.....$150 -200

440 STRANGE TALES #101 (Oct 62) Solid GVG, 3/16" x 7/8" chip BE FC, 1/4" pc almost off (still there) at upper spine BC, lt YEC, lt YEP. Overall, a very solid lower grade copy of 1st Human Torch issue! Kirby.....$120 -150

141 STRANGE TALES #102 FaGD, 2" pc out UR corner FC. 1st Wizard!.... $ 30 - 40

142 STRANGE TALES #103 FaGD, just plain old wear. Good reading copy..$ 25 - 35

62 STRANGE TALES #114 (Nov 63) Glossy VF, creamy to white paper, very nice copy, a chance of a less than 1/32" trim to RE FC. Beautiful book, check it out on the web. 1st Captain America since the G.A.!.....$225 -250

63 TALES OF SUSPENSE #41 (May 63) GD+, solid, yllg. 3rd Iron Man!.... $ 80 - 95

64 TALES OF SUSPENSE #42 (Jun 63) Glossy GVG, yllg. 4th Iron Man.... $ 60 - 75

149 TALES TO ASTONISH #3 (May 59) Glossy FN- by wear but 1/8" x 1" chew area UE of book, lt YEP, lt YEC. Still very nice overall GVG..... $ 75 -120

D.C. COMICS:

444 ACTION COMICS #177 (Feb 53) VG, yllg. Scarce early 50s issue.....$ 60 - 90

192 ADVENTURE COMICS #78 (Sep 42) GD, SR, 1/2" pc out LR corner FC, yllg, minor chips. Simon & Kirby cover, Starman, Hourman & more G.A.!.....$175 -250

68 ADVENTURE COMICS #300 (Sep 62) Glossy very sharp VGF, very lt 1" DS LR area FC, creamy to white paper! Mon-el joins Legion!.....$110 -130

80 ANIMAL ANTICS #1 (Mar 46) VF, lt yllg to wht, indentations LR FC. Very sharp copy of this hard to find book. Racoon Kids begin by Feur.....$200 -275

Lot: Description: Estimated Retail Value:

38 ATOM #1 (Jul 62) Clean, flat, glossy VGF, creamy cvr, lt YEP. Nice.....$200 -250

39 BATMAN #6 (Aug 41) Solid presentable VG-, 3/4" flat SR, 3/8" x 1/2" pc out UE BC, minor sun shadow LL edge FC, lt yllg, solid paper. Overall clean solid copy with no major defects for grade.....$600 -800

40 BATMAN #34 (Apr 46) Clean VF, not very glossy but a sharp issue! Has a 1/24" tiny chip at BE spine & two 1/16" or less color flakes at BE of FC, nice creamy pgs/cvr, has a very faded "Eldon" written over the DC circle on UR corner FC. A nice book, check it out on the web!.....$500 -700

194 BATMAN #45 (Feb 48) FA cvr (pcs out BE), nice VG pages, cvr det, yllg, overall nice FA+. Batman and Robin Christmas cover.....$ 40 - 60

41 BATMAN #50 (Dec 47) Apparent VG+, glossy, creamy pgs/cvr. Has some color touch at spine, magic tape along inside of spine & two pcs inside FC, some chippping. Still a solid, collectible classic Two-Face FC!.....$100 -160

42 BATMAN #60 (Aug 50) Looks nice VG+ but almost 1/2 pg gone from second story! Nice creamy to white paper.....$ 60 - 90

195 BATMAN #62 (Dec 50) GVG, partial BSP, 1" UE sp spl, creamy cvr, YEP. Nice copy features the origin of the Catwoman and Catwoman cover.....$130 -170

43 BATMAN #75 (Feb 53) Glossy FN-, 1" sp spl BE, 1/8" sp spl UE, 5/16" tr LE BC. Clean attractive issue, great Gorilla cover!.....$140 -180

196 BATMAN #78 (Aug 53) Solid apparent VG+, lt yllg, clean & flat with a decent professional restoration. Estimate is based on an unrestored Good.....$ 70 -100

44 BATMAN #84 (Jun 54) Glossy VGF, TEC, lt YEP, some chips BC. Nice Cat-woman cover with "The Sleeping Beauties of Gotham City!".....$150 -175

181 BATMAN #100 (Jun 56) Glossy GD+, solid issue, a little wear along spine as expected for grade, yllg. Great anniversary book!..... $200 -240

45 BATMAN #171 (May 65) Solid VG, creamy paper, lt DS visible LR corner FC & on BC (not pages). 1st app Riddler since 1948!..... $100 -115

182 BRAVE AND THE BOLD #28 (Mar 60) Fair, cvr almost det, partial sp spl, lt FD, lt yllg, rough but complete! Intro/1st app JLA!.....$175 -275

199 BRAVE AND THE BOLD #30 (Jul 60) Glossy GD-, wht cvr, YEP, 2.75" triangular pc out LL corner BC. Third app of the JLA!..... $150- 200

37 BRAVE AND THE BOLD #34 (Mar 61) Glossy VGF, lt yllg to creamy paper, nice issue! Some slight chance of unobtrusive trim since book is not quite 6 7/8" wide at top but is almost 6 15/16" wide at bottom. If this is the case it is not at all obvious. Still a nice issue of this first appearance and origin of the Silver Age Hawkman!..$380 -450

183 FLASH #105 (Mar 59) Fair, cvr det, sp spl, very rough spine, lt yllg but complete! Origin of the Flash and 1st app of Mirror Master!.....$175 -250

47 FLASH #111 (Mar 60) VF, white cover, creamy pgs. 2nd Kid Flash!.....$220 -260

48 FLASH #113 (Jul 60) Sharp FVF, close inspection reveals tracing pressure lines part of FC, v sl foxing LR edge FC. Origin/1st Trickster.....$120 -180

49 FLASH #114 (Aug 60) Sharp VF-, lt crease at very UE of UR corner FC or would be nicer! White cover, creamy pages. Captain Cold app.....$160 -200

184 GREEN LANTERN #1 (Aug 60) VG-, three small tape stains at spine where tape was, sm tape stain 1st page on part of 2" tear, otherwise white cvr. lt ypg, 3/4" sp spl at upper sp. Solid clean book.....$350 -450

53 SHOWCASE #32 (Jun 61) Glossy sharp VGF, yllg, sm chip BE FC.....$100 -135

55 SPECTRE #1 (Dec 67) Glossy NM, 1/16" tr at UE spine, white cover, creamy to white pages. A great copy of this book.....$ 90 -110

221 STAR SPANGLED COMICS #13 (Oct 42) Fair FC, partial BSP, mod chipping FC & spine, yllg, solid VG pages. Simon & Kirby, much more!..... $ 80 -120

56 WORLD'S FINEST #44 (Feb 50) VG, sm pencil "L" FC, 1" pc almost off BC (but still there so easy to repair), lt yllg to white.....$ 90 -125

57 WORLD'S FINEST #66 (Sep 53) Glossy sharp FN+, creamy paper, very attractive copy! Read "Superman, Ex-Crime Buster!" and many others.....$170 -200

GOLDEN-AGE AND FIFTIES NEAT STUFF:

81 ALL-PICTURE COMEDY CARNIVAL #1 (Oct 52) Sharp FN+, sl yllg to wht, only corner crease LR corner keeps from much nicer! St. John giant!.. $130 -200

369 CAPTAIN MARVEL ADVENTURES #49 (Oct 45) VG+, off wht, nice!$ 60 - 75

CONTINUED NEXT PAGE! ➔

Lot: Description: | Estimated Retail Value:

← CONTINUED FROM PRIOR PAGE!

GOLDEN-AGE AND FIFTIES NEAT STUFF (Continued):

82 **ANIMAL FABLES #1** (Jul 46) FVF, lt sun shadow UE FC, sl yllg to wht,crease LL BC and v sm "NS" LR corner BC. Scare early EC.....$175 -225

368 **BOYS' RANCH #1** (Oct 50) Glossy fresh VG-, lt DS and lt foxing FC, v sl SR, 1/4" chip lwr spine, partial BSP, creamy to white paper. Classic S&K..... $ 90 -110

79 **CAMP COMICS #1** (Feb 42) Nice FN+, wht cvr, YEP. Classic photo cover of attractive woman with lose PJ bottoms praying "and please...see that he confines his maneuvers to the army!" Kelly-art,BugS Bunny, more!.....$175 -275

85 **CHARLIE CHAN #1** (Jun 48) VG+, off wht cvr, creamy pgs w/printers cutting defect, partial BSP, rusty staples & consequent paper stain at staples. Contrary to description, still attrative presentable. S&K cover!.....$120 -150

781 **CRIME SUSPENSTORIES #15** (Mar 53) Glossy VF-, lt yllg, sharp!.... $100 -115

91 **DONALD DUCK F.C.#263** (Feb 50) FN-, YEP, lt YEC. Barks!..... $ 90 -110

422 **GIRLS' ROMANCES #17** (Nov 52) VG, yllg to wht, nice copy..... $ 25 - 40

384 **GREEN HORNET COMICS #2** (Mar 41) Solid GD, lt yllg to wht paper. This Golden Age comic has 64 massive pages & covers! Based on radio.....$140 -180

421 **KATY KEENE #22** (May 55) Glossy sharp FN-, creamy paper.....$ 50 - 60

713 **HAUNT OF FEAR #15** (Oct 52) FVF, sharp issue with off-wht cvr and creamy pages! Wonderful copy from the original owner.....$100 -130

754 **HUMBUG #1** (Aug 57) Glossy FN, yllg. Davis, Wood and lots more..... $ 65 - 80

385 **JOHN WAYNE ADVENTURE COMICS #7** (Dec 50) Nice FN, partial BSP, 1/2" lwr sp spl, lt yllg-wht paper, clean issue. Williamson/Frazetta art!..... $120 -150

695 **MAD #1** (Oct 52) Clean VG+ copy, creamy paper, fresh color, 1/4" tr UE FC, 3/8" tr BE FC, very light color flaking and "pre-chips" RE FC. This is a nice copy, many would grade higher. See photo on the web!.....$1000-1200

696 **MAD #3** (Jan 53) Sharp FN-, creamy paper. Another beauty!..... $200 -230

850 **MAGNUS ROBOT FIGHTER #1** (Feb 63) Solid VGF, yllg, sl start of SR. A nice clean copy with great Russ Manning art..... $ 40 - 55

388 **MARVEL TALES #133** (Apr 55) Glossy VG, sl yllg to white.....$ 32 - 40

77 **MICKEY MOUSE MAGAZINE V3#2** (Nov 37) Overall FN by wear but sub cr, wht cvr, ypg. Nice clean book, call it sharp VG+. Big Bad Wolf Halloween cover, "Mickey of the Secret Service", much more!.....$125 -175

73 **MICKEY MOUSE MAGAZINE V5#6** (Mar 40) Glossy VG, sub cr, 1/4" x 1/2" pc out LR corner FC, YEP, off wht cover. Tugboat Mickey feature.....$ 90 -100

72 **MICKEY MOUSE MAGAZINE V5#7** (Apr 40) Glossy solid VG+, foxing and sun-shadow RE & BE FC, a few lt "color thins" FC, exceptional off-white to white paper. Second great Huey, Dewey & Louie cover!..... $100 -130

83 **MIGHTY MOUSE ADVENTURES #1**(Nov 51) Nice VF+ but has 7/16" tr UE FC, lt yllg, lt neatly pencilled name UL corner FC. St John issue.....$150 -200

86 **POGO PARADE #1 DELL GIANT** (Sep 53) Ultra glossy VFNM, v sl yllg to white. Fantastic Kelly art from Animal Comics featured.....$300 -375

735 **POWERHOUSE PEPPER #2** (Spr 48) VG+, YIC, YEP. Wolverton!.....$145 -175

727 **SHOCK SUSPENSTORIES #8** (May 53) Glossy sharp FVF, creamy to off-white paper, exceptionally nice original owner copy.....$110 -140

393 **SPIRIT SECTION (10-05-41)** VF+, creamy paper. Lady Luck, more!.....$ 35 - 70

848 **STAR TREK #6** (Dec 69) Glossy FVF, creamy-wht paper! Spock photo...$ 70 - 80

404 **STRAIGHT ARROW #3** (Jun 50) VG+, v sl yllg to wht paper. Frazetta$ 55 - 70

787 **TALES FROM THE CRYPT #33** (Jan 53) FVF, ly yllg to off wht, the lightest upward slant at spine. Very sharp book, origin of "The Crypt Keeper"!.... $200 -250

788 **TALES FROM THE CRYPT #42** (Jul 54) Glossy VGF, creamy to off white paper. Jack Davis Vampire cover, Orlando, Kamen, Ingels..... $ 90 -100

512 **TILLE THE TOILER #3** (1928 Cupples and Leon) VG, BEP. A solid example of a "Platinum Age" proto-comic. Great Tillie strips collected..... $ 70 -100

734 **TRUMP #1** (Jan 57) FN, white paper, nice copy!..... $ 60 - 70

76 **UNCLE SCROOGE #1** (F.C.#386-Mar 52) GD, 1/4" triangular pc out UR corner FC, TEC, YEP. Worn but solid copy of "Only a Poor Man" by Barks!..... $100 -120

483 **VACATION PARADE #1** (Jul 50) Glossy GD, 2 pcs old tape at upper spine, lt yllg. Massive Dell giant with 55 pages of Barks art! Scarce.....$ 80 -100

761 **VAULT OF HORROR #25** (Jul 52) FN-, yllg. Very sharp issue!.....$ 90 -100

751 **WEIRD FANTASY #18** (Apr 53) Glossy FN-, lt YIC,creamy-off wht pgs $ 70 - 80

415 **WORLD WAR III #2** (May 53) Nice VG, lt yllg. Used in POP, Cameron$ 90 -110

Lot: Description: | Estimated Retail Value:

FANZINES, MAGAZINES, BLBs, PULPS, BOOKS, ETC!:

505 **ADVENTURES OF HUCKLEBERRY FINN BLB#1422** (1939) VG, lt yllg..$ 35 - 70

823 **ALTER EGO #7** (Fall 64) VF-. THE Classic zine w/Biljo White cover..... $ 30 - 50

793 **ASTOUNDING STORIES V18#3** (Nov 36) Solid VGF, BEC, BEP. Leinster...$ 25 - 40

807 **ASTOUNDING STORIES V28#1** (Sep 41) Nice FN-, TEC/YEP. FC illus of Asimov's classic story "Nightfall", Bester, Heinlein, de Camp, more.....$ 30 - 45

820 **COMIC ART CONVENTION 1970 PROGRAM BOOK**: FVF; **COMIC FANDOM MONTHLY #1** (Sep 71) FN+; **POOR RICHARDS ADZINE #1** (1974). Three offset zines capture the flavor of early 1970s fandom.....$ 45 - 60

504 **DICK TRACY RETURNS BLB#1495** (1939) Solid VG, lt yllg, nice..... $ 50 -100

310 **FAMOUS MONSTERS OF FILMLAND #83-85,92,93,95,96,106,120,141, 1972 Special Issue**. All 11 GVG to FVF, nice VG+ ave. THE monster mag!.....$ 50 - 80

633 **FANDOM ANNUAL #1** (1967) Historic mag size off-set zine by G.B.Love! Kurtzman interview, excellent Golden Age articles, 60 pages!..... $ 30 - 50

634 **FANDOM ANNUAL #2** (1967) Solid VG+. Massive 152 page square bound beauty contains Alex Raymond, Virgil Finlay, Biljo White, Don Newton's Savage Earth, John Fantucchio, articles galore, Steranko, piles more!.....$ 30 - 60

692 **FIMORE WEST ORIGINAL POSTER (1969): LED ZEPPELIN**, 14"x21", FN, two 1/2" tears. .....$100 -150

534 **GOLDEN FUNNIES/VINTAGE FUNNES #1-52** by Dynapubs (Alan Light, founder of CBG/TBG) pub weekly 6/1/1973 to 5/24/1974. Great tabloid issues (better than newsprint paper) all VG-VF sub copies w/classic newspaper strips from 1915-1945 including Superman, Buck Rogers, Krazy Kat, Dick Tracy, Mandrake, many more! Rare.$100 -200

655 **I'LL BE DAMNED #1** (1970) #393/1000 FN+. Conan the Fearless Frazetta FC; Kaluta, Bode, Severin & Wrightson interviews, Jeff Jones, more!.....$ 50 - 60

591 **MERRITT, A. and HANNES BOK: THE FOX WOMAN and THE BLUE PAGODA** (1946 New Collectors Group 1st) #516/1000, Hbk, 8.5"x11", VF but some rippling to BC. Very scarce edition features Bok finishing the story A. Merritt never completed as well as Bok's illustrations throughout!.....$ 50 -100

572 **POGO BOOKS:** "The Pogo Sunday Brunch", "The Pogo Sunday Book" and "Pogo's Sunday Punch" (all 1955-57 Simon & Schuster 1st) oversize pbk, all three VG or better. Walt Kelly dishes out social & political insights..... $ 45 - 60

584 **R. CRUMB RARE STUFF**: "**Yell**" magazine (Sep 66) GVG newstand mag has 3 pages of Crumb!; "**Melotoons**" #2 (Feb 76) FN is a rare mag size R Crumb sketch book and interview fanzine. Rare Crumb stuff for sure!.....$ 50 - 60

627 **SPA FON #2** (Sep 66) FN-; #4 VG-. Mag size zine has Frazetta, Crandall, Kaluta, Wrightson, E.C. Scienc fiction index, etc. Scarce!..... $ 50 - 60

812 **WEIRD TALES V32#6** (Dec 38) VG, MT on spine, TIC/YEP. Seabury Quinn, Virgil Finlay, Robert Bloch, Robert E. Howard, more!..... $ 25 - 35

816 **WEIRD TALES V40#1** (Nov 47) VG+, yllg, s, pc old tape upper spine.....$ 25 - 35

817 **WEIRD TALES V43#5** (Jul 51) Glossy VGF, lt yllg cvr, BEP. Derleth.....$ 20 - 30

833 **WITZEND MIND BLOWING LOT: #1 VG; #2** (4 copies all VG to FN); **#4** pages cut thus PR; **#5** pages cut thus PR; **#6** FN. Wood, Ditko, Crandall..... $200 -270

ORIGINAL ART:

687 **CRAIG, JOHNNY - ORIGINAL ART - PAGE FROM CREEPY OR EERIE(?)** 14"x19"image size, sexual overtones, woman in tight fitting dress every panel.....$90 -130

693 **EASTMAN, KEVIN - ORIGINAL WATERCOLOR PAINTING** from 1989, 11"x17", features a lingerie and trenchcoat clad woman holding two large automatic pistols. Eye catching orange background.....$400 -700

686 **GLANZMAN, SAM - ORIGINAL ART - KONA #16 PAGE 25** 12"x18" image size with Dinosaurs in all panels!..... $ 75 -110

683 **GRANDENETTI, JERRY - ORIG ART - TOMAHAWK #118** 1/2 PAGE .. $ 40 - 80

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KEY TO ABBREVIATIONS:

BEC - Browning Edges Cvr
BC - Back Cover
btr - better
CF - Center Fold
cvr - cover
det - detached (but present)
DS- Damp Stain
FC - Front Cover
LE - Left Edge
LL - Lower Left
LR - Lower Right
LSP - Lwr Staple Pull
lt - light
lwr - lower
mod - moderate
MT - Magic Tape
ow - otherwise
pc, pcs - piece, pieces
pgs - pages
RE - Right Edge
sl - slight
sp - spine
spl - split
SR - Spine Roll
TEC - Tanning Edges Cover
UE - Upper Edge
v - very
w/ - with
wht - white
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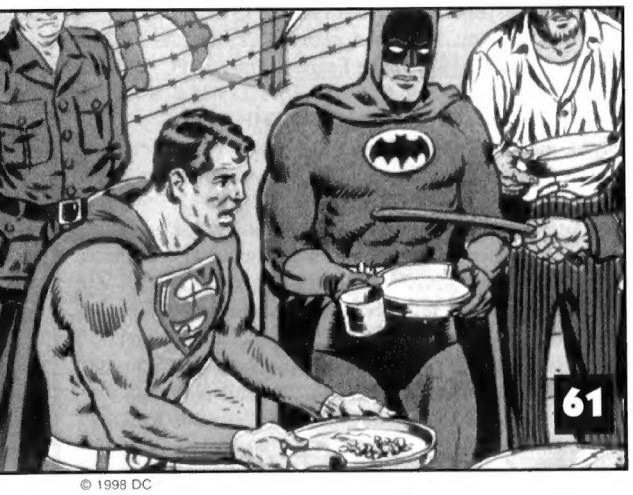

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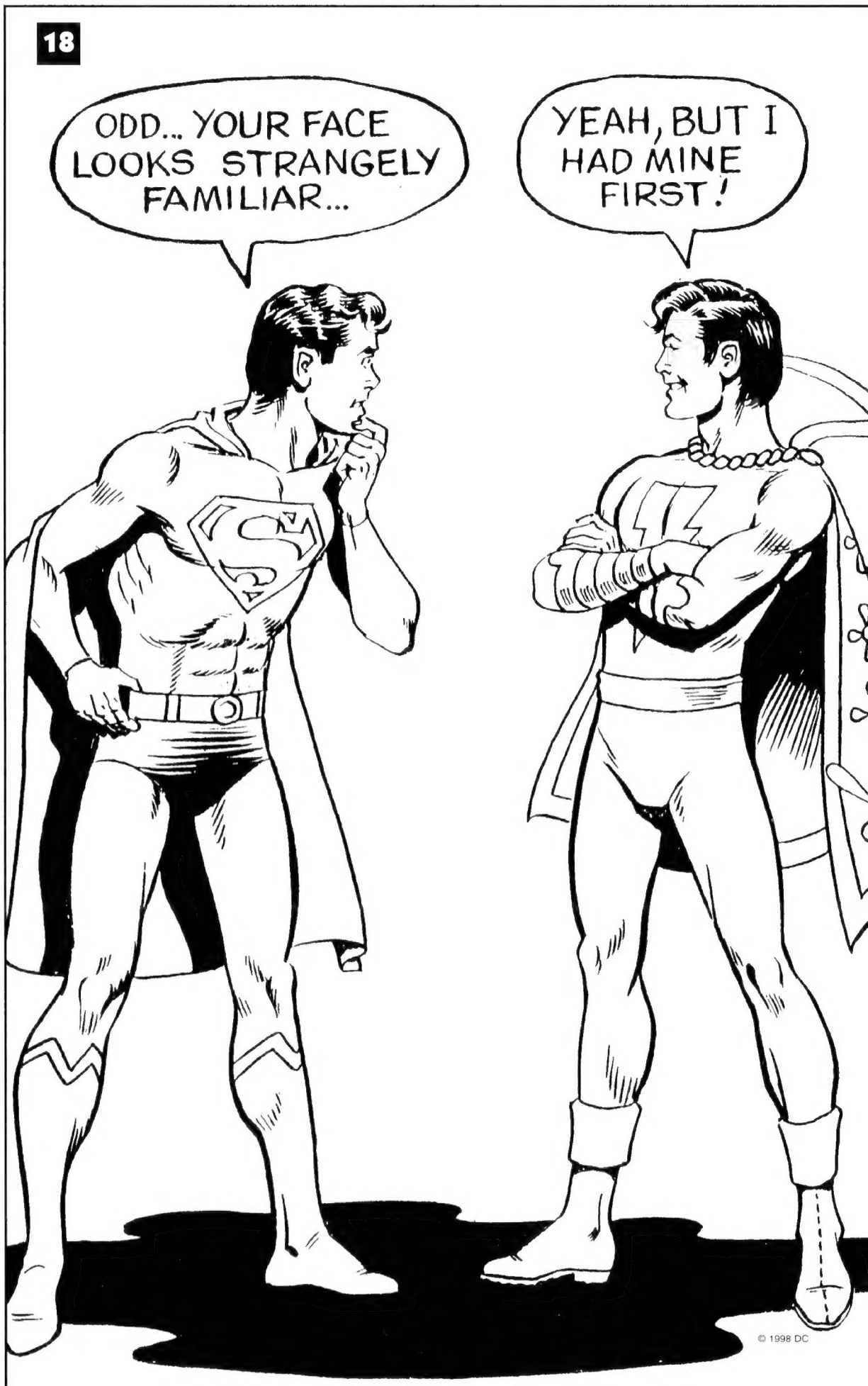
Issue Number #59, May 1998



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ON THE COVER: The original art from **Jimmy Olsen** #53 (Jun 1961) depicting the cub reporter as the Giant Turtle Man!

Silver Sci-Fi Memories

It occurs to me that one of the main differences between Silver Age and modern comics is the way they are written. Although my preference is for older material, no one can dispute the fact that there are some excellent modern comics writers. (Alan Moore comes immediately to mind, and Neil Gaiman's following cannot be denied.)

But as one who grew up when Silver Age comics *were* modern comics (when I say we bought these things to read, I mean *read*), it's hard not to compare everything else to the books that made such a huge and lasting impression.

It's true, I loved the art. You couldn't have been a Silver Age DC fan without appreciating it. For me the grace and clean lines of Curt Swan, Carmine Infantino, Murphy Anderson, Gil Kane, Jack Kirby, Russ Heath, Kurt Schaffenberger, and so many others still give me chills when I gaze at their phenomenal Silver Age work. It was truly powerful and magical to the eye!

But if we "readers of yesteryear" were perfectly honest, we'd have to admit that we were, first and foremost, drawn to these wonderful comics because of the writing! We devoured titles like *Strange Adventures, Mystery In Space, Flash, Green Lantern*, and *The Atom* as literature... because they told such great stories! Most of us babyboomers back then were head-over-heels into sci fi and digest fiction. Comic books were really just full-color versions of the science fiction adventures that we all craved.

In hindsight, DC's "Sci Fi Connection" is easy to figure out. Editors like Julie Schwartz, Mort Weisinger, and Jack Schiff were all veteran pulp editors (or agents). And their esteemed stable of writers included (incredibly) sci fi superstars like Edmond Hamilton (*the* SF writer of the late 1920s/early 1930s), Gardner Fox (whose name appeared on the cover of *many* issues of *Planet Stories*) and Otto Binder (author of countless SF yarns in the pulps). I loved them all (and still do!)

And the reason I bring all this up?

Well, at this year's San Diego Con, we are going to get the privilege of honoring another Silver Age DC legend... a writer whose name is always acclaimed by aficionados with the likes of Hamilton, Fox, and Binder... and who is one of the all-time greats of DC sci fi! I'm excited to announce that the venerable John Broome will be making an arduous overseas trek for a rare guest appearance... an event that I have looked forward to for many many years.

Mr. Broome penned so many of my (and no doubt your) favorite Flash, Green Lantern, and other yarns that it's going to be extremely difficult to control my enthusiasm and trim down my plethora of questions to a "manageable" 12 dozen or so. But most of all, I'm looking forward to the special occasion as an opportunity to tell John how much I appreciate his incredible volume of work and how much his stories meant to me as a young reader.

So if you've not yet made your plans to visit this year's San Diego Con (August 13-16), you'd better get moving! This just might be your only chance to actually meet one of the greatest writers in Silver Age history!

May you fill the holes on your want list...

Gary

Gary M. Carter, Editor

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Stan Lee • Julie Schwartz

Judo-chopped Tanks

I am looking for a Superman comic book I had as a kid, dated sometime between '67 and '72. In the story, Superman was drafted and sent to Vietnam where he judo-chopped North Vietnamese tanks. Maybe CBM readers can help?

Ted Filer, Ohio

Alphabetically Yours

Was finishing up the keyboarding of the index to CBM #57 here at the MSU Libraries, when I came across your little note on page 77: "A complete CBM index is in the works and scheduled for an upcoming issue!" As an indexer this caught my attention, and I am glad you're planning an index. This will be of great value to our researchers. (I'm not worried that we're duplicating our efforts, because our indexes are bound to be significantly different.) You should know, though, that 10 issues of CBM are already included in the website index to the Michigan State University Libraries' comics collection, and now that the 201 issues of The Comics Journal are done, completing CBM is next on the schedule.

You've been generous to us with back issues in the past, and I wonder if I might ask for a little more help. Especially with your index coming out, we're going to be getting requests for articles we don't own. The five issues we need are all out of print: #3, 12, 18-20. Would you run this letter asking if there are advanced collectors in your readership who would consider lending any or all of those issues for copying?

This would be a great boost to our long-term goal of having everything published about comics available and indexed in one place, and it seems like this ought to be equally of interest to advanced collectors and scholars of the medium. If there is a difference.

Folks can see the index at <http://www.lib.msu.edu/comics> anytime. I suggest you search under "Writers about Comics" for such worthies as Calhoun, Carter, Nolan, or Schiffman to get a sample of how the index works.

Alphabetically yours,

Randy Scott, Michigan State University

1,000 Swan covers

Many thanks on behalf of both Eddy Zeno and me for having given us the opportunity of publishing our articles on Curt Swan, in your magazine.

Hopefully, Eddy's penetrating and highly insightful analysis will encourage comics fans to re-acquaint themselves with this wonderful and multi-talented artist who really never got the recognition that he so richly deserved.

Although the Swan checklist ran up to December 1975, it must be remembered, that Curt Swan worked right up until his untimely death (June 1996). And if one were to add up everything that he did (including many stories and covers that were "written off" i.e. never published) one could safely estimate that he most certainly, completed 20,000 penciled pages and nearly 1,000 covers. This is a staggering amount by any standard and all of it of consistent superior quality.

In closing, I would like to commend you and your entire staff for another great issue.

Raul Wrona, Ontario, Canada

Very pleased

Received the first of my subscription. I am very pleased with the magazine. Keep up the good work. Articles and artwork are well done.

Solomon Pedolsky, New York

Looks like a bad swipe

Just finished the latest issue (#57) and it was great as usual. Being a fan of obscure Golden Age characters I of course loved Michelle Nolan's article on one-shot heroes. I did find two possible errors though. The Gladiator is listed as appearing in Fantastic #23 which is correct, but he also showed up in Blue Beetle #11. I haven't actually seen Blue Beetle #11 but he's mentioned on the cover and it's mentioned in Overstreet and Jerry Bails Collector's Guide. I'm less sure about the second character, but is the Golden Knight who is listed as appearing in Eagle #2 different from the one who was in several issues of Fantastic (mentioned on the covers of #15,17-20)?

If not he certainly shouldn't be included on this list. Regardless, an excellent article.

On another subject, many issues ago there was some discussion of the 15¢ versions of

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American comics. I have two that I've never seen mentioned before, Crack Comics #6 and 7. I hope this info is of some use.

Finally, I recently got a copy of CBM #44 and read with interest the letter from Dan Mei. I have to disagree with him though. I just don't see Lou Fine when I look at Flame #1 and Green Mask #1. To me the Flame cover looks like a bad swipe from Wonderworld #7 by the guy who did the covers after Fine and Simon (Wonderworld #13-29 and Mystery Men #13-26). The Green Mask cover looks like Joe Simon to me (note the similarity to the cover of Blue Beetle #2 also probably by Simon), but definitely not Fine. Someone needs to take a good hard look at the covers that are attributed to Fine and make a few corrections. And while I'm on the subject of Lou Fine, is there any chance you'll reprint CBM #39? I missed it when it first came out and would love to have another chance at it.

Thanks for giving us Golden Age fans a place to get information on the comics that started it all.

Paris Bauer, California

Erroneous EC Conclusion?

Taking pen in hand, I'd like to comment on Bill Jenks' article on investing in EC comics in CBM #57. While the article was well written and researched, I think selective statistics were used to reach an erroneous conclusion, namely EC comics are undervalued and should sell for a lot more.

To put it simply, EC comics are selling at current prices because that is what market forces dictate. ECs are relatively common (for older comics) and given the number of transactions they are involved in every year, have some of the most accurate sale price statistics of older collectible comics lines. I have been collecting comics for 18 years, and it seems for the last 6, every summer on the convention circuit, a few people tell me "EC comic books are undervalued and ready to rise in price." However, there still hasn't been that 50-100% price increase in any year.

Are EC comics really undervalued? Mr. Jenks argues yes, using his comparison of EC comics relative values compared to Golden Age comics (as well as Silver Age) from the Overstreet Hall of Fame taken from The 1997 Overstreet Comic Book Price Guide (27th Edition). His reasoning is since great EC comics sell for less and have lost value relative to some great Golden Age comics, they are undervalued and due for a price increase. To me, this is like comparing apples and oranges. If we look elsewhere in the 1997 Overstreet Price Guide, we find a table listing the top ten valuable horror comic books, five of which are ECs. And while none of them sell for the price of an Action #1, since 1992 their cumulative price has jumped over 70%, or about 11% per year. So when ECs are compared within their genre of horror comics, their prices compare quite favorably and they don't seem undervalued at all.

Why would EC comics in particular and horror comics in general lag behind the prices of Golden Age superhero comics? One reason... scarcity. Mom didn't have to throw out her son's comics before 1945; he probably helped her carry them down to be recycled for the war effort. On the other hand EC comics are more common. From my experience, if one were to make the convention rounds during the summer, they could probably put together a near complete set of ECs in pretty decent shape. Try doing that with superhero titles from Fox, MLJ, Centaur or even the earliest DCs and Timelys. And when we look at other horror comic titles, two graphs from Mr. Jenks article show another reason: there were a lot of horror comics produced during the pre Silver Age, of which ECs are the most plentiful existing today. And personally, rather than call ECs the best horror titles (they are great!!), I would argue they are the best known. This arises from the publicity received when Bill Gaines openly fought the witch hunt of comics in the 1950s to the early EC fandom created by the success of MAD Magazine from the comics rubble to the plentiful EC comics reprints of today. But are ECs really better than Mr. Mystery, Eerie, most Atlas and ACG titles or even Harvey's (such as Chamber of Chills, of which I own a couple) to name a few? All of these have great stories and work by some of the great comic book artists. The point is, horror collectors have many options of what they collect, which helps keep prices down.

One area I would agree with Mr. Jenks is when the prices of ECs are compared to Silver Age comics. Save a few (Showcase #4, Fantastic Four #1, Amazing Fantasy #15 for example), I think early ECs should sell for more than a Brave and Bold #34 for example. I personally feel that when I have to spend $5-50,000 for a pretty common Silver Age comic, my first thought is how many truly rare Golden Age Comics I could buy for that kind of money. The hobby is already seeing price drops of post 1965 Silver Age books,

probably for this reason. Earlier Silver Age may not be far behind. This is why I think ECs are accurately priced in the market. Let's say the price of Vault of Horror #12 doubled in value today to $7,000. If it is a Gaines copy (is a #1 more valuable than a #12?) and a reasonable multiplier of 2.5 is used, then this is a $17,500 comic book. I would spend my money elsewhere, as I think a lot of knowledgeable collectors would (in fact this summer I sold two Gaines Vault of Horrors to help buy Fox superhero titles; and the Gaines sold for a lot less than the 4x guide Mr. Jenks presents as the average).

A brief comment on the Gaines copies. I am a condition conscious collector. I own two Gaines Vault of Horrors as well as some other nice non-Gaines ECs. Gaines ECs are beautiful comics and I love them. However, in the world of pedigree comics, 10-12 of an issue is a lot, which would tend to hold down multiples when compared to other pedigree collections (by the way, how can Mr. Jenks analyze the pedigree collections without including the San Francisco and Hawkeye collections, two of the most important and nicest). Just think if there were ten copies of each comic in the Mile High collection. We would be happy as collectors and prices would be down.

In conclusion, I feel Mr. Jenks has used minimal and selective data to incorrectly argue that ECs are underpriced. If ECs reach the point where the early issues are selling for $10-12,000 apiece and the later ones $2-3,000 apiece, the market would dry up because seasoned collectors would buy other comics due to the abundance of ECs. Remember, the reason that many more expensive comics don't appreciate as fast as less expensive ones is that as the cost of a comic rises, the number of people willing to purchase it decreases greatly. This is why someone might be able to receive a higher multiple of guide for the right $500 Mile High comic than for an equally desirable $20,000 one. ECs are priced correctly! I would like thank this article for bringing to collectors' attention that just because a comic book is a lower price does not mean it is underpriced.

Kenneth G. Miller, California

More reprints please!

I like your magazine so much that I've asked Comic Kingdom to order it for me since issue #43 onwards.

I've read and followed your advice regarding back issues from Bud Plant, and I've got five of the eight CBM back issues from him. I'm writing to you because one of the the three most outstanding artists suddenly turned up in your most recent issue, namely Neal Adams. I read it through and it was MOST rewarding to me and I LOVED the color section. I'm happily hooked on your lovely magazine every month. I look forward to the next issue. Could you please reprint in a future issue the main items of issues #25 and #26, namely the great Alex Schomburg and Matt Baker. I have a huge soft spot for his Phantom Lady. I have tried to find these back issue to no avail. Please listen to my reprint plea! Enthusiastically,

George Stockdale, Australia

In between in-between grades?

Here's a short topic that mystified me. After reading about a high grade collection that was recently unearthed, I scanned the ad just to check it out. As I read, I noticed that these high grade books had been assigned several different grades between VF and NM. In fact, there were many grades between Very Fine and Near Mint: VF, VF/ VF+, VF+, VF++, VF/NM, NM-, and the weirdest grade, VF/NM+!

Now, I'm not trying to stir up trouble (as I have happily purchased from this dealer in the past), but can these grades be accurate? What is the difference between VF++, VF/NM, VF/NM+ and NM-? There's been a lot of talk about the grading conundrum in CBM and CBG, and my personal opinion is that the grading should be: VF, VF+, NM-, and NM, To hell with the gray area between VF+ and NM-, it's either or. If you can't decide between the two, it's a VF+. Conversely, low grade comics (which I collect) should be graded accordingly. There is no grade of GD-/FR+. If you can't decide between the two, it's a FR+. It's one or the other to me. The grade VF/NM, VF/NM+ or GD+/VG- does not exist in my world. I don't know, the dealer is such an accurate grader that they assign letter grades to each numeric grade, as put forth by the Overstreet Comic Book Grading Guide. For example, is a book with a grade of 88 a VF+, VF++, or a VF/NM? Maybe 86 is a VF, 87 is a VF+, 88 is a VF++, 89 is a VF/NM, and 90 is NM-. Where to put VF/NM+, I don't know if the dealer is just a super strict grader, but he should at least mention his grading system in the ad somewhere.

I genuinely hope the dealer continues to prosper and that everyone who buys from him is happy, but honestly, this type of grading is confusing and makes me think twice about buying from companies/stores that continue to grade comics in this manner. Maybe I'm just being too critical, but I really don't think so. Opinions, anyone?

John Cathell, Connecticut

Laughing at the older stuff

Let me begin my letter by first saying that your magazine is excellent and that is a direct result of the countless hours that go into making such a quality *(Continued on page 74)*

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The fine art of... Genre-Blending

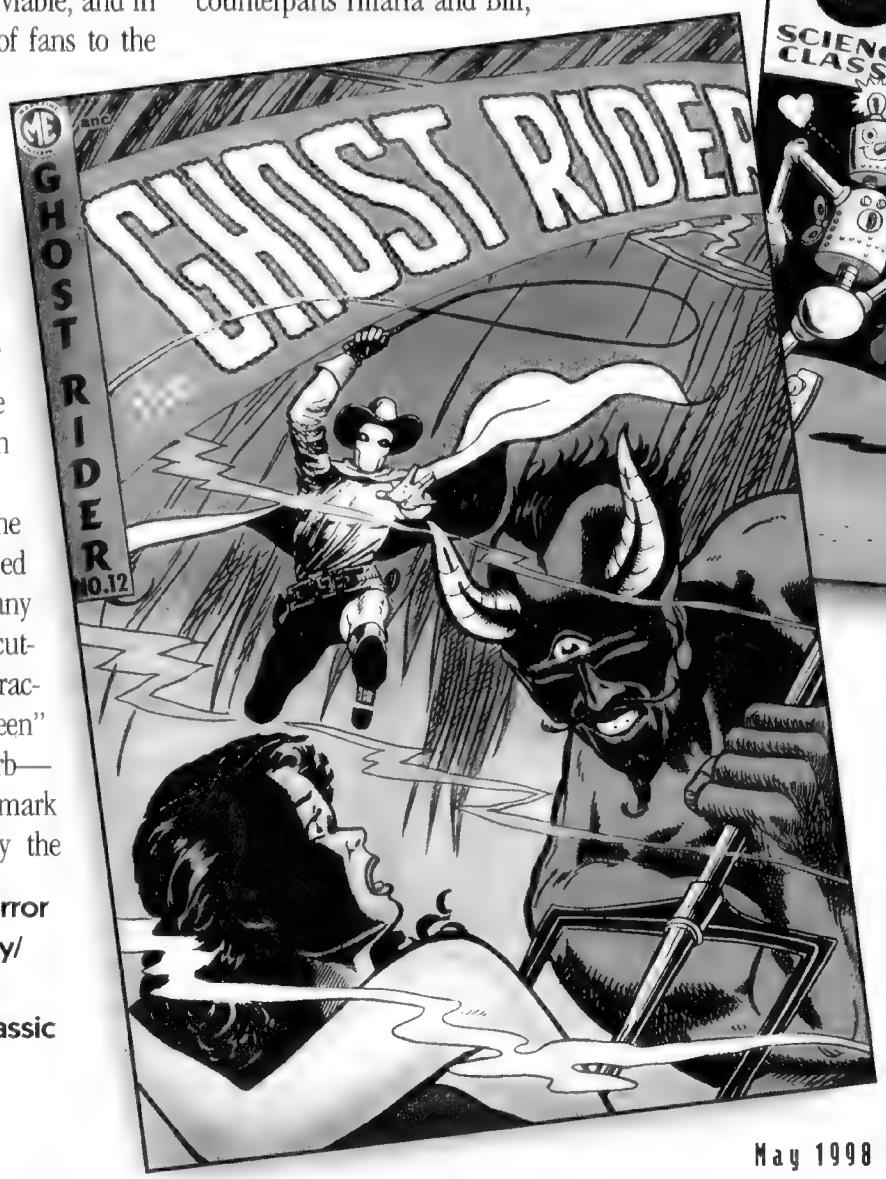
By Pat S. Calhoun

The postwar comic book boom reached its apex in the early 1950s when millions of comics were bought every day by an audience that included most children and the majority of adults as well—male and female. The broad range of readers made every genre viable, and in efforts to attract different groups of fans to the same title, publishers used genre-blending. Thusly, science fiction could be intertwined with western themes, superheroines could specialize in romance, and crime could be played for laughs, etc. Although it's fun to focus on the often ridiculous offspring of such marriages, sometimes the moods actually meshed into an appealing package.

Jetta #6 (February 1953) was the second issue of a title that combined Sci Fi and teen humor into a zany ahead-of-its-time concept, ably executed. The writing is smooth, the characters are charming, and the art by "teen" artist supreme Dan DeCarlo is superb—fluid and fun and full of his trademark comely yet comic gals, especially the 21st-century sweetheart herself, Jetta. The book is so good—with a schtick similar to the decade-later *Jetsons* TV show—that it's a testament to the overabundance of the early 1950s, when even a fine idea done right might only realize a three-issue run. The publisher, Standard (A.K.A. Nedor and Better), began all their titles with #5 to give the impression of an already successful series.

The first story, "What a Specimen," has Jetta and her high-school chums on a field trip to a meteor. The beak-nosed teacher, Miss Gorgon, dispatches them on various educational errands, but Jetta, her boyfriend Arky, and their scheming counterparts Hilaria and Biff, get distracted when Hilaria snares Arky's attention with the big picnic she's packed. But Hilaria's plan to monopolize the boys ends up getting the three of them in trouble while only Jetta comes through with a good grade. It's an enjoyable yarn, and DeCarlo's art makes it delightful.

Jetta's high school high jinx in a high tech future was clean, simple, colorful, and comic... and DeCarlo's cover art on the second issue (#6, Feb 1953, above) is perfectly staged. This title deserved more than a three-issue run.



Blending the western and horror genres, Ghost Rider #12 (May/Jun 1953) contains a rousing "supernatural" saga plus a classic horror yarn.

The second Jetta tale, "Music From Afar," is even better, as Jetta and Hilaria get wooed by some interplanetary swains who turn out to be not quite what they seemed on the space video screen. In a cute back-up feature, Zoomer and his girlfriend Atomica, time travel back to the 20th century to experience primitive life—and how!

The third Jetta story has the 21st-century sweetheart decide between letting Arky or Biff take her to the prom by telling them that whichever one scores the most points for Neutron High in the upcoming football game will be her escort. It's an engaging finish to a delicious issue.

Love Mystery #3 (October 1950) is the last issue of an interesting blend of crime and romance that Fawcett created by combining the two most popular genres of the time. It's another effort that should have enjoyed a longer run. The photo cover really captures the spirit of the first story, "Fatal Fascination." This is an engrossing tale of a man who gets a job with a carnival and falls for the woman who works at the shooting gallery, but she's under the spell of the gallery manager who's manipulating her for profit rather than pleasure. Thus begins a battle between the man who cares for her and the man who knows the parents she got separated from as a child during the war and thinks she's heiress to a fortune.

The "blended genre" Fawcett title, Love Mystery (#3, Oct 1950, above), featured tense and involving novelettes illustrated by top-notch artists.

It's a 15-page "novelette" with copious captions full of purple prose. But the emotion comes across with clarity and depth, and Shelly Moldoff used a nice soft touch on the art.

After a two-page text centerfold, the book closes with another 15-pager—a very satisfying structure. "Death Take All" is another nifty novelette. A newspaper sports reporter on the racetrack beat goes one morning to see a horse run and has an encounter in the stable with the horse-owner's beautiful daughter who's terribly frightened that something bad is going to happen before the big race. She later tells the reporter that her dad has received threatening letters. The plot thickens when the jockey turns out to be an old enemy of the reporter—who once exposed him for fixing a race.

But the jockey seems to be loyal to the owner and gets murdered as a result—the night before the race. The reporter vows to do his best to protect the owner, daughter, and horse—and vows his love for the young lady. It all works out with considerable suspense, and Bob Powell's art makes the most out of the taut script, with images that capture the intense emotions that ignite every scene.

The most complex and popular genre-blender was the Ghost Rider. This great character was a costumed hero in a western setting with horror elements and rated highly enough to appear in three titles from Magazine Enterprises: Tim Holt—where his series started, Ghost Rider, and Best of the West—an anthology that rounded up ME's sagebrush stars.

Ghost Rider #12 (May/June 1953) is the most horrific issue of the run. The one-eyed devil menacing the woman on the cover is graphic terror, and there are two "Tales of the Ghost Rider" weirdies inside that are straight horror yarns, with nothing other than the series title to mark them.

The first Ghost Rider story actually features the cyclopian demon shown on the cover, in a lukewarm effort. You know the devil is a human criminal in disguise, employing tricks much like the ones Marshal Rex Fury uses as the Ghost Rider. But even if the story falls slightly short of excellent it still boasts some worthwhile twisting and turning. Supplying enough Ghost Rider material for appearances in three titles, with all running seven pages, was an effort, and even though the stories had a rigid structure—most were still satisfying, with superscribe Gardner Fox writing many of them.

Dick Ayers' art provided a big part of the character's mystique

and consistency. Co-creator and artist through the life of the strip, Ayers' work is clean and open with strong lines guiding a style that's realistic yet rich with hyperbole, especially in the fabulous faces. The quality of his art, the brilliance of the Ghost Rider concept, the solid-if-a-trifle-stiff stories, and ME's attractive packaging, combine to make this one of the great comic book series.

The first horror tale, "A Web for a Wedding Dress" is nothing special—a three-page filler. The second Ghost Rider yarn, "Gunfire at Death Cavern," tells of a cattle rustler who almost escapes justice—till he has a showdown with the Man of Midnight in Death Cavern. Spooky caves were always a good place for the Ghost Rider to show off his luminous costume with its reversible black cape for quick disappearances.

The third Ghost Rider story has an international jewel thief—who's stolen a ruby from a Hindu temple and is being chased by temple thugs—try to pass himself off to the Ghost Rider as a Scotland Yard agent pursuing the thief. But Rex Fury isn't fooled, being himself a master of multiple identities.

Closing the book is the second horror tale, "Concerto for Horror," and it's a classic. A young American violinist seeking fame in Italy comes across a violin in a curio shop that the owner (who refuses to sell it) says plays beautiful music but carries a curse on it. The obsessed musician puts it under his chin, and with the first note he plays the shop owner keels over dead.

Ah, the music is transcendentally lovely, but at his debut concert the centuries-old theater building comes crashing down on the crowd. Fire breaks out in the next hall he plays, and the musician's mania grows worse when the newspapers neglect his talent to focus on the tragedies. After several more disasters that leave him yet anonymous, the young man goes over the edge, and in a wild free performance that he gives atop the Tower of Pisa—falls to his death. Yet even with that fantastic finale the musician dies unknown as the papers seize upon the real story, when one of those in the crowd after the fatal fall picks up the violin and sees the little inscription on it that says it was once property of the Emperor Nero!

Both the Ghost Rider and horror stories like "Concerto for Horror" were having their last hurrah, as the Comics Code Authority—established by the industry in late 1954 after a Senate investigation left them shaking in their four-color boots—would soon outlaw the grimness and ghastliness that were integral to their being. Another (and not unintended) result was that many fine publishers, like ME, would leave the business after the Code brought sales crashing down.

These three genre-blenders demonstrate the wonderful fecundity of comic books at their early 1950's peak and the incredible amount of imaginative entertainment that they gave their readers.

Pat S. Calhoun lives in Santa Rosa, California and has been collecting, researching and appreciating comic books since the early 1960s.

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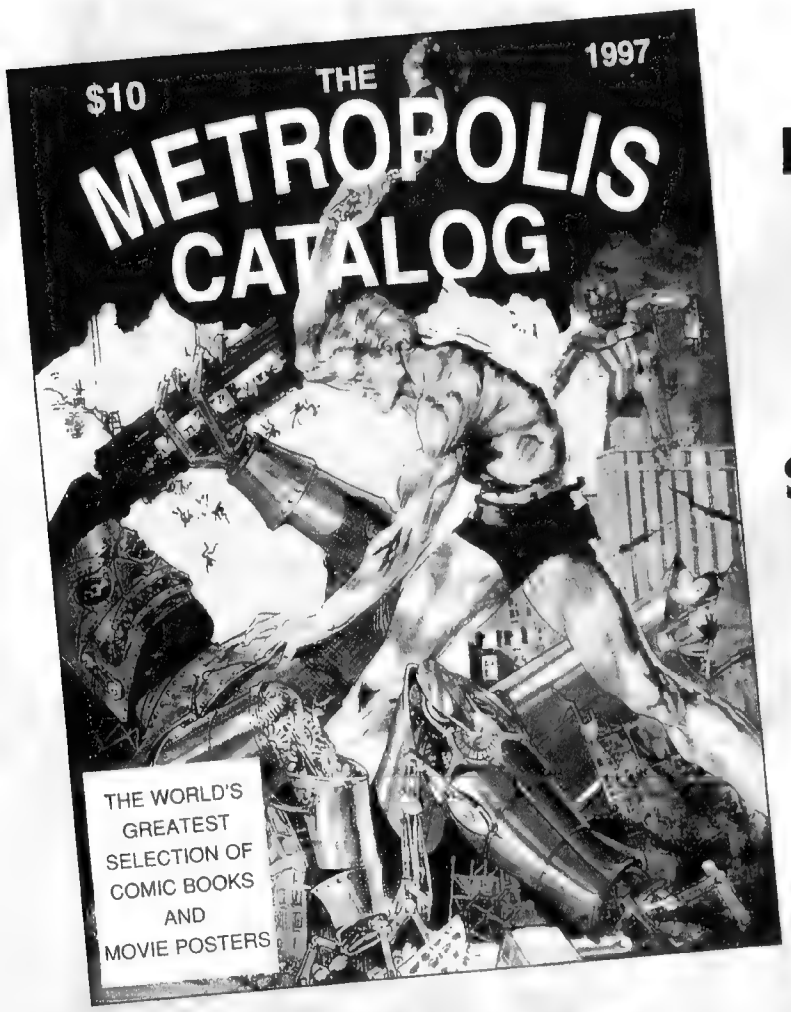

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Seven Robins!

No less than seven publishers tried to cash in on the Robin Hood TV craze!

By Michelle Nolan

Perhaps if you close your eyes, you too still can hear it: The unforgettable whistle of Robin Hood's arrow scoring a bullseye to open the fondly remembered television show.

The ancient legend of the Battling Bowman of Sherwood Forest, as he was often called, found new life in mid-1950's America with the original three-year run of *The Adventures of Robin Hood.*

The show, which was produced on location in England and telecast by CBS on Monday evenings from September 1955 through September 1958, produced a classic example of American pop culture marketing.

Such marketing to youngsters, and those young at heart, of a fad like the legend of Robin Hood (or any public domain figure for that matter) probably would not be possible today. The society our youngsters live in, with hundreds of video games and television channels and other distractions (such as compact discs and VCRs) is so fractured that only the hippest new fad can be marketed on a mass basis.

But in the 1950s, television was still in relative infancy as were millions of American youngsters, so to speak, when the first wave of the Baby Boom moved through grammar school. The number of television channels in most locales numbered three or less when *The Adventures of Robin Hood*, starring the dashingly handsome British actor Richard Greene, hit television screens in the United States.

The show wasn't quite the hit that the concurrent *Superman* or *Lone Ranger* shows were, but it wasn't far behind, at least during its original run. And unlike Superman, whose comic book rights were controlled by National Comics Publications (DC), or the Lone Ranger, which was licensed by the Wrather Corp. to Western Publishing (Dell Comics), the mythical figure of Robin Hood could not be copyrighted.

So, in much the manner that historical fad Davy Crockett was marketed to take advantage of the incredibly popular Disney television shows during the same period, no less than seven different comic book publishers targeted their markets with versions of Robin Hood during Richard Greene's run as the character.

Wonder Woman goes back in time to rescue Robin from prison in Wonder Woman #82 (May 1956). © 1998 DC

Richard Greene made a striking television Robin Hood, as the photo cover of ME's The Adventures of Robin Hood #6 (June 1957) clearly shows.

These were the creations of DC Comics, Magazine Enterprises, Charlton Comics, Quality Comics, Dell Comics, Gilberton's *Classics Illustrated* and even briefly a younger version from ACG Comics.

Seven Robins—gadzooks, it must have been a bit too much even for Maid Marian to comprehend, methinks! By the way, in some comics she's Marian, in others Marion.

Intriguingly, though, all of the comic book appearances of Robin were of high quality and today are eminently collectible.

I have always loved the Robin Hood legend and the ethos of "robbing from the rich to give to the poor." (I even became an accomplished archer as a youngster, although once during an archery class in college, I misfired an arrow so badly that it cleared the field's fence and ultimately found its mark in the tire of a parked car!) As a child, I read reprints of Howard Pyle's famous versions of the story, and I bought all the comic books. I eagerly looked forward to each half-hour episode of the TV show, which had an odd "Britishness" to it, a quality that I found exotic back in those days.

Richard Greene, who was 37 when he began to film *Robin Hood* and had been acting for two decades with mixed success, and was a perfect choice for the character (albeit a bit older than the traditional character).

The best Robin Hood among the multitude of theatrical versions of the Rogue of Sherwood Forest, of course, remains Errol Flynn, who was 29 years old and at the peak of his prowess when he starred in the definitive *Adventures of Robin Hood* for Warner Brothers in 1938. Many folks still consider this the greatest swashbuckler of all time. I know it's on my "Top Ten" list of favorite old films.

Ross Andru and Mike Esposito drew the marvelously kinetic Robin Hood cover on Brave & Bold #12 (July 1957)... one of the character's 11 appearances in the highly collectible DC title.

But Greene was good too, and he was the spitting image of the character, as you can see from the breathtaking photo cover of ME's *Robin Hood* #6 (June 1957). He was so successful that he was able to retire from acting (except for a few later appearances) following his exciting 1961 Robin Hood film *The Sword of Sherwood Forest*.

The only other actor in the series who would be familiar today is Donald Pleasence, who was also just beginning his film career in the mid-1950s and cackled through a vitriolic portrayal of the wily and evil Prince John in the TV series.

The four primary Robin Hood comic book series all ran concurrently to take advantage of the television show.

ME was first with its debut issue of *Robin Hood* #52 (November 1955), apparently continuing its numbering from the western hero *Red Mask* #51 (September/October 1955). *Red Mask* resumed with #52 (March 1956). After ME published *Robin Hood* #53 (January 1956), the *Robin Hood* series continued with #3 (March 1956), so that both *Robin Hood* and *Red Mask* were by then meeting the legal requirements of the Post Office for second-class mailing privileges.

Robin Hood continued with #4 (May 1956) before the ME company's financial instability forced a hiatus until issue #5 (March 1957). The series continued through #8 (November 1957), with photo covers on the last three issues.

The underrated artist Frank Bolle drew everything in the first five issues, including the covers, and the stories are a treat for the eye and a pleasure to read. Bolle also drew all the Robin Hood stories for the last three issues, while Bob Powell did a marvelous job on the filler "Sir Galant of the Round Table" in #6 and 7.

Quality was next with its version, entitled *Robin Hood Tales* and appearing from #1 (February 1956) through #6 (December 1956, tying for one of the company's last comic books). Matt Baker supposedly penciled all the covers, which were inked in Quality house style with a typically efficient but heavy line by Chuck Cuidera. These six books are all nicely written and even more nicely drawn, but it's hard to tell how much is Baker, since Quality's inking style tended to overshadow (or "step on") Baker's customary fine line work.

The Quality version of Robin Hood had typical Quality titles, which could have been given to Blackhawk or T-Man: "The Scroll of Doom," "The Knight in Red Armor," "The Plot of Destroy Robin Hood," "Arsenal of Hate," "The Ransom of Maid Marian," "The Menace of the Royal Assassins," and so forth.

Quality then sold its characters to DC, and the Robin Hood Tales title continued under the National Comics banner from #7 (February 1957) through #14 (February 1958).

It was a happy coincidence for Robin Hood fans that DC purchased the Quality line, because they (DC) already were publishing its version of Robin Hood in 8-page stories in Brave & Bold.

DC's Robin Hood first appeared in *Brave and the Bold* #5 (April/May 1956) and continued through #15 (January 1958), graced by the spectacular draftsmanship of Russ Heath in *Brave & Bold* #7-14. Joe Kubert drew one story, a truly brilliant, panel-bursting rendering of Robin in *B&B* #6. There were cover appearances on *B&B* #5, 12 and 14, all drawn by Ross Andru and Mike Esposito (famous for their Silver Age Wonder Woman), who also apparently did the eight DC covers of *Robin Hood Tales* and most of the interior art.

In my opinion, these marvelously plotted little DC Robin Hood stories in *Brave & Bold* and *Robin Hood Tales* were the best of all comic book versions of Robin. Reading these makes me realize why I don't care for most modern comics.

Moral considerations about some modern titles aside, I simply prefer "self-contained" stories, which almost all DC comics had in the 1950s.

Charlton's version, entitled *Robin Hood and His Merry Men*, began with #28 (April 1956) and ran through #38 (August 1958). Charlton had a little-known implosion in the second half of 1956, when almost all of its titles went on hiatus for about six months, so Robin went from #30 (September 1956) to #31 (February 1957).

Charlton's Robin was better than the average Charlton comic, although still distinctly inferior to the Robins of DC, Quality and ME. Charlton was so inefficient that the statement of ownership published in #29 still listed the title as *Danger and Adventure* (which ceased with #27). Maurice Whitman drew a nifty cover for #36, with Robin teaching a lad how to draw a bow amid a riot of forest colors.

ACG published a young version of Robin called Young Robin Hood in its short-lived *Young Heroes* #35-37 in 1955, succeeding the horror title *Forbidden Worlds* (which, following a hiatus of nearly a year, resumed post-Comics Code publication with #35 after *Young Heroes* flopped. So much for accounting practices!).

Classics Illustrated first came out with its version of Robin Hood with *Classic Comics* #7, dated December 1942. This was kept in print for many years with several different versions, but never more so than during the popularity of the Robin Hood television show. At that same time, Classics marketed a version of Davy Crockett too... seems those Gilberton folks weren't fools. They knew how to sell comics, but unfortunately their inefficient distribution hurt them.

As for the one-shot Dell *Robin Hood*, it was originally published as *Four Color* #413 to take advantage of the 1952 Disney film, *The Story of Robin Hood and His Merrie Men*. Leonard Maltin's film guide gives it three stars and calls it a "zesty, colorful retelling of the familiar story," starring Richard Todd. (*Four Color* #413 was thus the first Disney movie comic.)

Disney, which never missed a marketing trick in the 1950s and '60s, rushed the film back into theaters after the Robin Hood television show proved popular. Disney also reprinted *Four Color* #413 as *Four Color* #669 in December 1955, achieving an unusual distinction in the annals of *Four Color Comics* history.

All that brings us to the Robin Hood of the comics that I think is the most unusual of them all—the Robin who joined with Wonder Woman in two little-known issues of the same period as the aforementioned comics!

Wonder Woman issues from the 1955-58 period are among the most difficult of all 1950's mainstream comics to find. I believe *Wonder Woman*'s circulation was probably less than half of DC's other surviving superheroes with their own comics, *Superman* (and *Superboy*) and *Batman*. After all, boys often wouldn't be seen with a *Wonder Woman* comic!

In both *Wonder Woman* #82 (May 1956) and #94 (November 1957), the cover blurb reads "Wonder Woman Meets Robin Hood." And, indeed, in both of two of the final Wonder Woman stories drawn in the old H. G. Peter style for DC, Wonder Woman goes back in time to rescue Robin from prison. I don't know who drew the cover to #82, but Andru and Esposito did the one for #94 (perhaps 82 as well).

Oddly, the second story, even though it appeared only 15 months after the first, made no reference to Wonder Woman's first meeting with Robin Hood. Even in those days of non-continuity, that was strange.

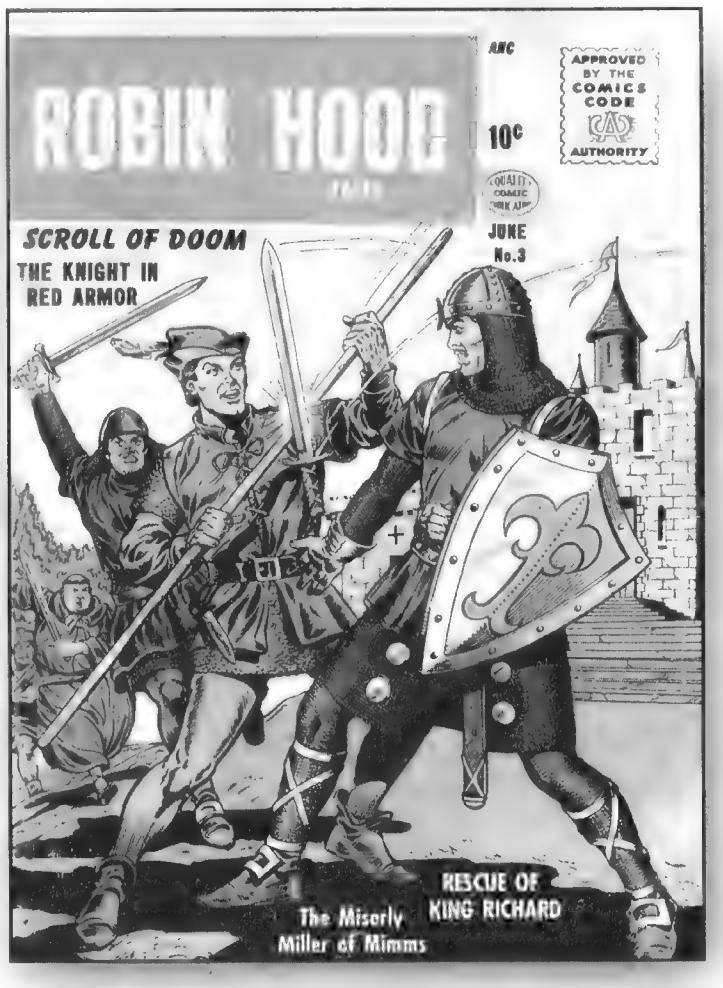
In a cute touch, the second story, entitled "The Channel of Time," shows Wonder Woman watching the *Superman* TV show! In fact, Superman makes cameo appearances in three panels plus a splash page in #94. I wonder how many Superman completists realize this!

When Wonder Woman sees a ghostly image of Robin Hood on the screen while she's watching Superman, she remarks "I don't remember Robin Hood being on at the same time as Superman? I'll check the TV program listing—Great Hera! There is no Robin Hood broadcast today! That means that somehow—the set picked up not a TV but a time channel! And that was the real Robin Hood back in the past—in desperate straits!"

In the first story, a 10-pager, Wonder Woman doesn't meet Robin Hood until the sixth page! But then, as much as I confess I love the old Wonder Woman, so many of her stories had such utterly outrageous plot devices.

At any rate, these two Wonder Woman tales are a must for the *Robin Hood* comic book completist (are there any Robin Hood comic book completists?). Gerber rates *Wonder Woman* #81 and 82 (the issue with the first meeting with Robin Hood) and 83 as a 6, which means only 50 to 200 copies exist. I wouldn't be surprised if *Wonder Woman* #82 is indeed a 6, since I've seen only one copy other than the one I own, although I know of several others in collections.

Matt Baker and Chuck Cuidera combined their talents on the colorful cover of Quality's Robin Hood Tales #3 (June 1956).



Well that's it for this issue good citizens of Sherwood. Until the 'morrow, the luck of the countryfolk be with Ye... and may all your arrows fly true!

PHOTO CREDIT: KATHY VOGELSON

By
Mark
Voger

WHAT MAKES A COMIC BOOK ARTIST GREAT?

When he makes something his own. When he does something that no one before him ever has—and no one after him ever could. Will Eisner's Spirit comes to mind. Or Jack Kirby's Fantastic Four.

For Kurt Schaffenberger—a prolific, giant talent—that something was *Superman's Girlfriend: Lois Lane*. Yes, he drew hundreds of Captain Marvel covers and stories during comics' Golden Age. But there was something about Schaffenberger's decade-plus run on *Lois Lane* that smacked of the right man for the right job.

Schaffenberger turned DC's simple Superman "spinoff" title into something romantic and operatic. He humanized Lois—gave her a discernible personality. So animated is the character in Schaffenberger-drawn stories she became a comic book version of I Love Lucy (with Lois' penchant for getting into hot water akin to Lucy's desire to "be in the show with Ricky!").

And Schaffenberger never shied away from rendering the feminine form in all of its natural, linear beauty. Lois had one tight waist, and pin-up perfect gams (always in high heels). The artist often poked

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KURT SCHAFFENBERGER

THE RIGHT MAN FOR THE RIGHT JOB!

KURT SCHAFFENBERGER

PREVIOUS PAGE: **Schaffenberger line art of Fawcett's favorite heroes drawn by Kurt in 1978.**

fun at his own heroine when he depicted the gamut of emotions she couldn't mask: curiosity when on the scent of a "scoop"; jealousy when Superman paid too much attention to rival Lana Lang; anger when confronting him about said crime; elation when wrapped in the Man of Steel's bulging arms.

But Lois aside, German-born Schaffenberger has truly done it all in his half-century of drawing comics. From his beginnings doing backgrounds for Captain Marvel stories in the early '40s, through his rise as one of that character's leading artists during the Golden Age, to his resurgence as one of DC's top Superman artists throughout the Silver Age and beyond, Schaffenberger's distinctive style has graced thousands of comic book pages.

Besides these high-profile tenures at big-gun publishers, "Schaff" has been around, too; the artist drew superhero, adventure, crime, romance and horror comics for Archie, Classics Illustrated, ACG, Marvel and many other publishers, rendering his resume all-encompassing—and uniquely so.

Schaffenberger's wholesome, All-American, instantly recognizable style is characterized by distinctive faces, flawless anatomy, simple layouts (sprinkled with silhouettes and circle crops), uncluttered panels and heavily referenced locales, cars, machinery, animals, etc. The artist usually inked his own pencils, which set him apart from his prolific contemporaries such as the late Jack Kirby and Curt Swan.

But what shines through in any examination of Schaffenberger's body of work is that he is a great illustrator who just happens to have drawn some of the most memorable comic books in the history of the medium.

WORKING AT THE BARN

Born in Zella-Mehlis, Germany, in 1920, Schaffenberger moved to Connecticut at age 7 and attended Pratt Art Institute in New York.

After graduating from Pratt, a young and eager

PHOTO CREDIT: KATHY VOGELSON

AN INTERVIEW WITH KURT SCHAFFENBERGER

By John Coates

JOHN COATES: Before we begin, allow me to thank you for this opportunity to discuss your long and illustrious career.

KURT SCHAFFENBERGER: My pleasure, John.

JOHN: You were born in Germany...

KURT: Yes, in a small town called, Zella-Mehlis, in 1920. My father came over to the United States in 1927 looking for work and to establish residence. Around 1928, my mother and I followed through New York. I remember sailing into New York harbor and seeing the Statue of Liberty and the New York skyline. It was very exciting for a boy from a small town but I was more excited to be reunited with my father after a year apart. We lived in Hartford, CT.

JOHN: Were you interested in drawing at that time?

KURT: Well, I was always good at it as a kid in Germany and liked to draw. When we came over to the United States, my being able to draw became a means to establish communications with the other kids because I didn't speak any English at the time. Since none of the other kids could draw, that made me unique, or an odd-ball, take your pick.

(Continued on page 23)

Schaffenberger landed his first job in 1941, at Jack Binder's art studio in Englewood, New Jersey. "At that point, we worked in that barn or carriage house," Schaffenberger said of Binder's facility. "It was like a cooperative-type deal. We had a good, congenial group."

Schaffenberger originally commuted to Jersey from Brooklyn, where he'd attended Pratt. Eventually—trivia buff alert—he and a buddy took over the Englewood boarding rooms vacated by football coach Vince Lombardi.

Luckily for comics fans, one of the Binder studio's accounts was Fawcett Publications—home of "the big, red cheese," Captain Marvel. "The first thing I recall doing was backgrounds for Captain Marvel," Schaffenberger says. "But before long, I wound up doing the whole thing."

Among the characters in Schaffenberger's early solo stories: "Ibis, Captain Marvel Jr., Spy Smasher, Bulletman—I can't remember all of them—and then, gradually, Captain Marvel. I drew the feature 'Ibis the Invincible' for a long while by myself. He was an old Egyptian with a magic wand."

Ibis, in fact, became Schaffenberger's baby for a time. "There were several artists ahead of me drawing it," he says, "and then it was given to me. Why, I don't know."

Was Schaffenberger instructed to draw in a Fawcett "house style," or to imitate Captain Marvel creator C.C. Beck? "Not instructed," he says. "I wasn't told to draw exactly like him. It was my interpretation of what they were drawing."

Schaffenberger—who frequently inks his own pencils—says he wasn't inking in these early days. "Not back then," he says. "Originally, I did just pencils. Then I worked the inks in, little by little, doing more and more. Finally, I did all my own inks."

Not that he was necessarily pushing to do his own inking. "Not especially," he says. "It was just a change of pace."

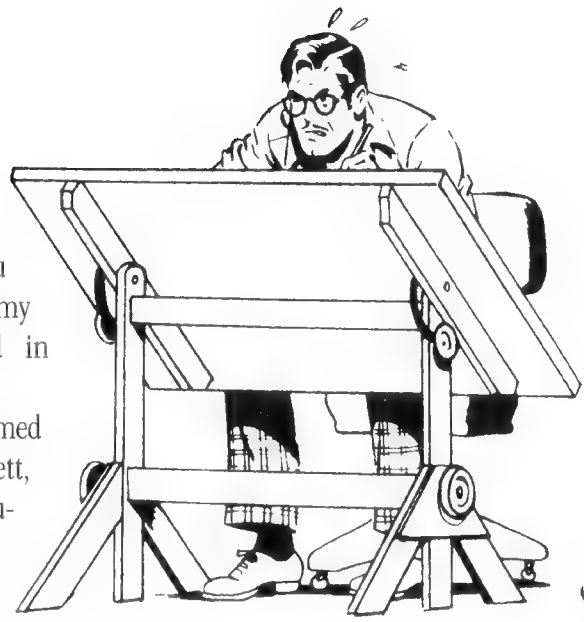
Schaffenberger's output in those days? "I would pencil two pages a day or ink two pages a day, so it was a full page a day, basically."

He and his fellow "Binder boys" could check out their work at a neighborhood shop. "In the beginning, when we were working in Englewood, there was a mom-and-pop candy store where we would all go to look at our latest stuff in print," he recalls. "After that, they (Fawcett) would generally mail me several copies, so I didn't have to go out and buy them."

In the Army Now

Activity at the Binder studio was rudely interrupted—by a world war.

In June of 1942, Schaffenberger left Englewood to join the Army as World War II was waged. The artist served until September of 1945, eventually attaining the rank of master sergeant. Schaffenberger served in a First Special Service Unit, the Office of Strategic Services ("which later became the CIA," the artist points out) and the art branch of the Adjutant General's Office, "mostly doing artwork, posters, layouts and what-have-you for the Army." For three years of his Army stint, Schaffenberger was stationed in England.



He returned to the States and resumed drawing Captain Marvel for Fawcett, though no longer through the Binder studio. "When it (the studio) finished, it finished, and we went our separate ways," Schaffenberger says. "Although, a lot of the guys and I remained in contact."

Some of those contacts, it turned out, went to work directly for Fawcett.

"When I got out of the Army, I knew people at Fawcett," Schaffenberger recalls. "Wendell Crowley—who was our office manager (at the Binder studio)—was now an editor down at Fawcett. So it was only natural, I think, that I went back there, realizing I was going freelance, to make contacts. It was natural I would go down looking for work. I got it there, and stayed with them until they closed the comics line."

The Fawcett Years

It was an exciting time for Schaffenberger. By 1946, the war was over, he was making a living and he married his sweetheart, Dorothy (to whom he sent custom cartoon Valentines while overseas). There was even a bit of a social life—for a while, anyway.

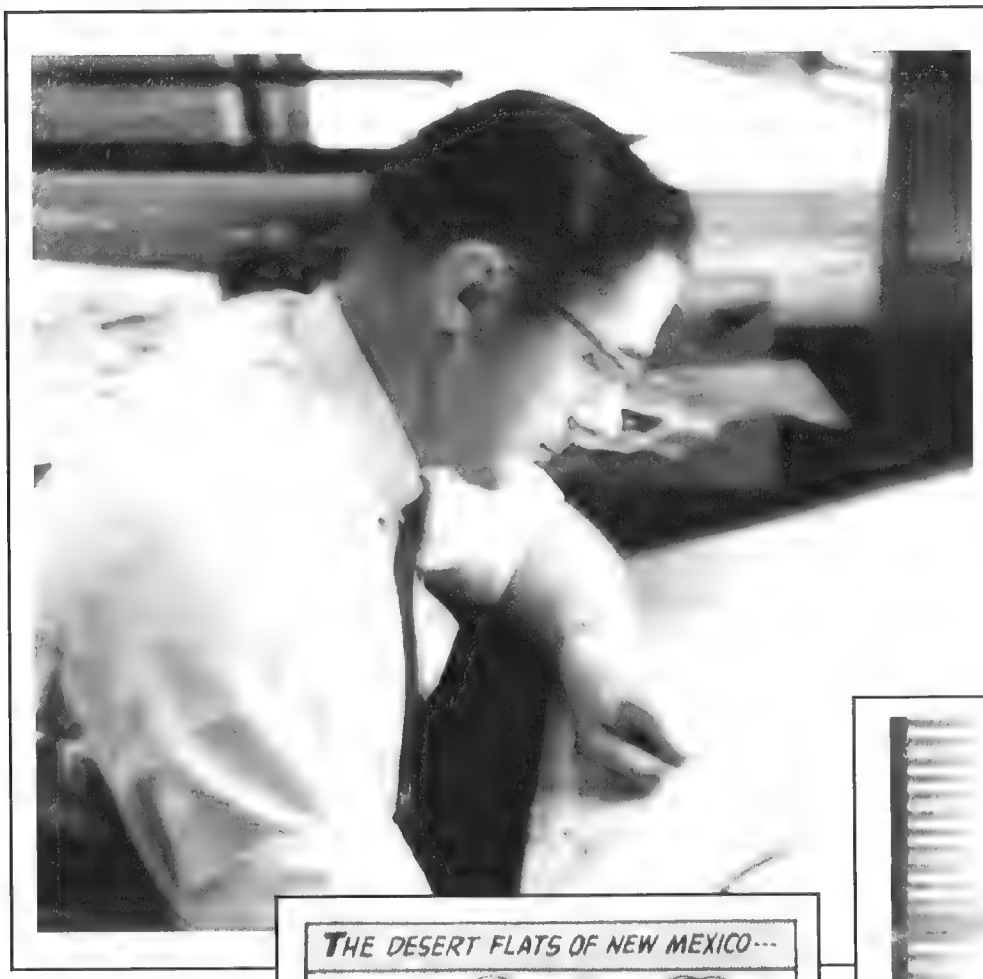
A candid photo of Kurt taken in London during his stint in the US Army.

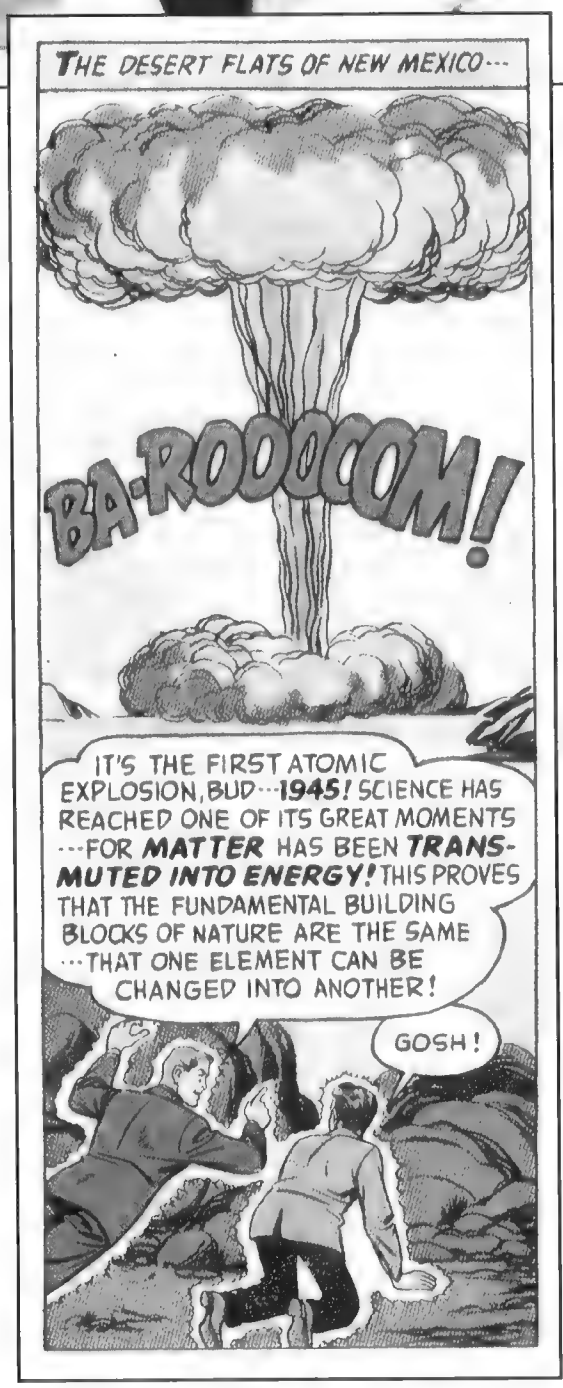
"After the war, after Dot and I got married," Schaffenberger recalls, "a gang of us would get together every Saturday night. It would be (C.C.) Beck and his wife, Hilda; Jack and Olga Binder. We'd go bowling and then go back to different houses and socialize, play cards, what-have-you.

"That was our first year after we got married. But then, children started arriving and made it a different ball game altogether."

Golden Age fans may recognize the Schaffenbergers' Saturday-night friends as the movers and shakers at Fawcett. C.C. Beck, for instance, was Captain Marvel's creator, who first drew the character in the first *Whiz Comics* in 1940. Schaffenberger thought of Beck, who died in 1990, as a close friend. "He was what you might call a 'Renaissance man,'" Schaffenberger says. "A great artist, a great musician—he played guitar and piano—and

KURT SCHAFFENBERGER




THE DESERT FLATS OF NEW MEXICO···
BA-ROOOOOM!
IT'S THE FIRST ATOMIC EXPLOSION, BUD···1945! SCIENCE HAS REACHED ONE OF ITS GREAT MOMENTS ···FOR MATTER HAS BEEN TRANSMUTED INTO ENERGY! THIS PROVES THAT THE FUNDAMENTAL BUILDING BLOCKS OF NATURE ARE THE SAME ···THAT ONE ELEMENT CAN BE CHANGED INTO ANOTHER!
GOSH!

Left, Kurt draws at his desk in the ACG offices... the one he used only on Tuesdays and Thursdays. Later (right), Kurt poses with the legendary writer/editor Richard E. Hughes. (Both photos circa 1957.)

An undiscovered Atom Bomb panel from the half-size Gilbert toys give-away **Adventures in Science** (1958) cover and interior art by Kurt Schaffenberger.

even a great ballroom dancer.

"Although," Schaffenberger adds with a laugh, "I've never danced with him.

"He was an all-around good fella. Very, highly opinionated, but not too hard to get along with. Later on—after Fawcett folded and (DC) brought back Captain Marvel, he became very opinionated. Didn't like this, didn't like that, wanted full control and he wasn't about to get it. So, they dropped him."

Schaffenberger calls fellow Binder alumnus Crowley "a strange person physically. He was very tall; I think he was 6-foot-9. He was very well coordinated for that big a guy. Very much into sports." (Schaffenberger recalls that back in Englewood, he and Crowley used to play baseball during their lunch hour.) Crowley edited Fawcett's Captain Marvel line.

The Fawcett office was in the Paramount Building in Times Square, New York. Schaffenberger didn't stay at the Fawcett office much ("just to pick up and drop off work").

Schaffenberger eventually developed a specialty for Fawcett. "I became more used for covers as we went along," he says. "I didn't start out as the cover artist; they generally had someone else on it. But I wound up doing most of the covers later on."

A Schaffenberger cover could be incredibly detailed. When Schaffenberger drew a crowd scene, for instance, he rendered every face. But this extra effort wasn't an initiative of Fawcett, according to the artist.

"It was the way I wanted to do it. If you want a crowd," he says with a shrug, "you have to draw a lot of people."

A Schaffenberger cover didn't necessarily signal a Schaffenberger interior story. "It varied from issue to issue," he says. "It was never quite the same twice."

He was satisfied with Fawcett's reproduction "as a general rule. It was not great color work, but it fit the occasion."

For Fawcett, he illustrated the baseball one-shot, *Yogi Berra: Baseball Hero* ("The sensational story of the star Yankee

catcher!"). Years later, he would rub elbows with the Hall-of-Famer. "I met Yogi Berra at one of the sports nights that the National Cartoonist Society had," Schaffenberger recalls. "I approached him and told him I had drawn this comic about him. He said, 'Yeah! I remember that! You made me look good!'"

The Fawcett years were good, but they had to come to an end. Schaffenberger has no trouble recalling the year Fawcett folded. "1952—I remember it well," he says. "I suddenly lost my income, totally! It was a scary time."

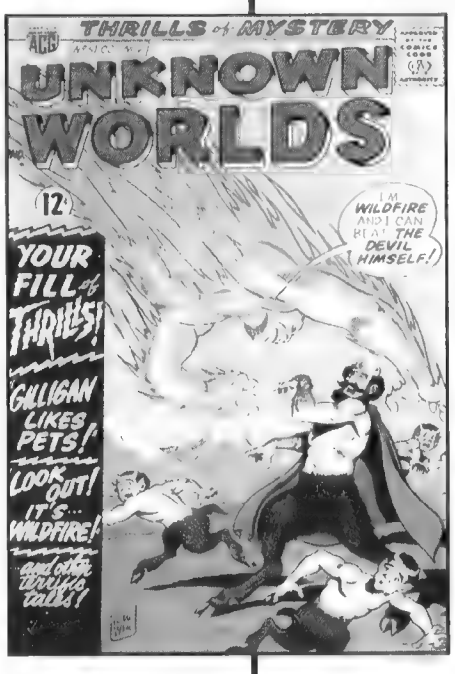
Picking Up The Pieces

Schaffenberger scrambled to retain his earning power. So much so that by 1954, he did some memorable work for a rather unwelcome client. "A very poor-paying outfit," the artist calls Classics Illustrated. "I only worked for them as a last resort. I couldn't get any other work.

"Their pay was so bad," he adds, "that the artists they got were usually the dregs." Does Schaffenberger include himself in that category? "Well," he laughs, "I couldn't get any other work at the time!"

Schaffenberger illustrated the *Classics Illustrated* adaptation of Richard Harding Davis' "Soldiers of Fortune." "I read the book after I knew I was doing the story," the artist says. "The breakdowns of the book was done in the (comic book) script."

Also in the mid-'50s, Schaffenberger did some genre work for Premier Comics: romance and even some crime. "It was a small organization that I did a couple of jobs for," the artist says of Premier. "More or less one-shot deals."



It's A Living

Relief came when Schaffenberger attracted some steadier, and even slightly more prestigious, work from American Comics Group beginning in 1954. "I was top artist in (ACG editor) Dick Hughes' studio," Schaffenberger says. "I had desk space at ACG on Tuesdays and Thursdays. I'd go into the city and do my thing."

Schaffenberger did many covers for such ACG titles as *Forbidden Worlds, Unknown Worlds* and *Calling John Force: Magic Agent*. For ACG, he created the super-characters Nemesis and Magicman. "I drew the originals for them," Schaffenberger says, "but I never did any of the (interior) stories."

Schaffenberger even wrote occasionally. "But I didn't write much," he adds. "I generally tried my best to avoid it. Dick Hughes wrote most of those books; I don't think he used other

JOHN: What were your artistic inspirations then?

KURT: I loved the funny pages. Each week I would read them repeatedly and try to copy the different art styles. It was great practice.

JOHN: Your approach to art has such a smooth, clean texture... how did your drawing evolve into its present style?

KURT: I don't think I ever set out to draw the way I do. I think it's something that's part of your make-up. I just knew I wanted to draw, draw well, and draw accurately. From that, I found a style I was comfortable with, was professional, and above all expressed my vision.

JOHN: Did you pursue drawing in high school?

KURT: Oh, yes. I went to William Hall High School in West Hartford, CT and was the editor of the school year book. I did a good many illustrations for that, though none that I would put in my resume now. I graduated in 1938. From there, I went down to New York City and enrolled in the Pratt Institute, which was a four year art school in Brooklyn, NY. There I took a three year course in illustration. I never went back for the fourth year so I didn't receive a degree.

JOHN: Were you drafted?

KURT: Later, yes, but that's not why I left the school. I was just young, anxious and ready to get out and earn a living. Or so I thought! [Laughter] At the time, Pratt had a placement service. One of the assignments was to an agency in Englewood, New Jersey that created something called a "comic book." I remember I didn't even know what a comic was. I started out doing backgrounds but soon began to draw the actual figures. This was the start of my career in comics at the Jack Binder Studio. The first story I did was Ibis the Invincible, then I moved onto Captain Marvel, Jr, and then the other Fawcett Captain Marvel titles.

JOHN: The Binder studio is considered to have been one of the better studios. What was it like there?

KURT: Jack Binder was a nice guy. Easy going for a boss, I guess. He was more or less one of the boys. Jack's studio was actually an old barn behind his home that he had turned into a studio...

JOHN: You worked in a barn?

KURT: Yes! [Laughter]. Jack did fix it up some, though. One of Jack's brothers, Earl, had come in from Chicago and was a sort of handyman but it was still essentially a barn. I remember in the winter it got so cold that occasionally we would come in to work in the mornings and find that the ink wells on our desk had frozen over night! This was not very conducive to drawing, I can tell you. Also, in the summer, since we didn't have air conditioning, the place was a bit of a sweat box. We had to wrap our arm in a towel to keep the sweat from the pages as we drew.

JOHN: And you still managed to produce quality work?

KURT: Well, we produced work, let's put it that way.

JOHN: Was Earl Binder involved in any of the creative chores?

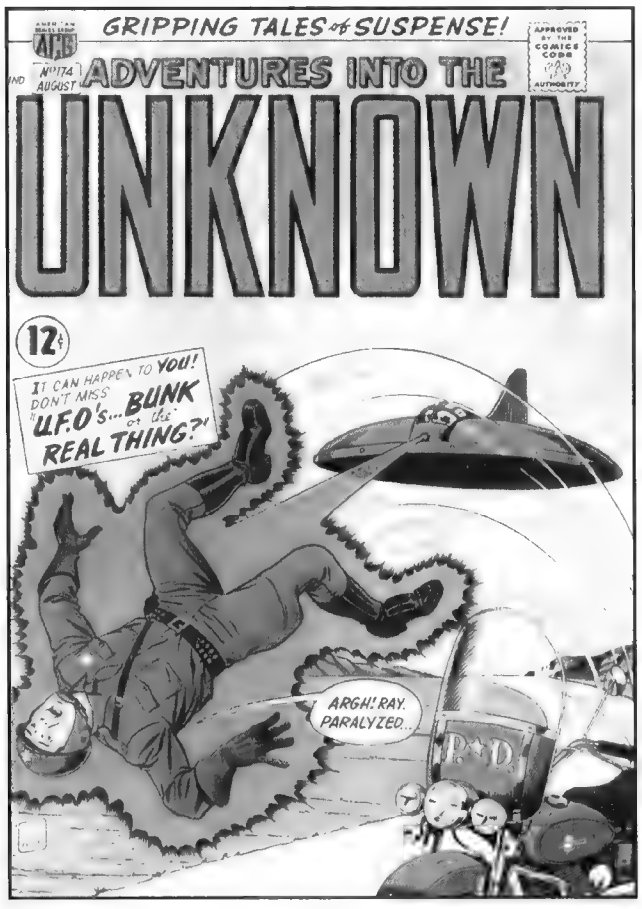
KURT: No. He just did the handy work. Also, he'd pick up our work,

(Continued on page 26)

KURT SCHAFFENBERGER

writers, other than very occasionally."

Schaffenberger originally signed his name on his many ACG covers, but he eventually adopted the pseudonym "Lou Wahl," his grandfather's name. This was because of a certain client Schaffenberger picked up in 1957. "DC just didn't want me using my own name," Schaffenberger says, "because I used it on their books."


GRIPPING TALES of SUSPENSE!
APPROVED BY THE COMICS CODE AUTHORITY
AND No 174 AUGUST
ADVENTURES INTO THE
UNKNOWN
12¢
IT CAN HAPPEN TO YOU! DON'T MISS "U.F.O's... BUNK or the REAL THING?"
ARGH! RAY. PARALYZED...

Adventures Into The Unknown #174 (Aug 1967, the last issue) featured a prominent "Lou Wahl" signature... Kurt's pseudonym.

More lucrative for Schaffenberger was his work for Custom Comics (a division of ACG), which produced non-newsstand, "giveaway" comic books for various manufacturers and government groups (Wrangler Jeans, McDonalds, automobiles, etc.). From 1960 to 1964, for instance, Schaffenberger drew comics for the Howard Johnson chain. Custom also used Schaffenberger for many advertisements that appeared in comic books, for such products as Ideal Boaterific, Ideal Motorific Cars, Captain Action dolls, Tyco Trains and Parker Brother's Avalanche game, to name but a few.

I Love Lois

While Schaffenberger eked out a living in other genres, the superhero genre was making a steady comeback. In 1956, DC editor Julius Schwartz ignited the Silver Age of comics with *Showcase* #4, which featured a revamped Flash. Little did Schaffenberger—who cut his teeth in the superhero genre 15 years earlier—realize at the time, he would be making a comeback, too.

In 1957, Jack Binder's brother, Otto, was writing stories for DC. Otto remembered Schaffenberger from the old Fawcett days. "After Fawcett folded," Schaffenberger recalls, "Otto Binder didn't lose any work. He just went to DC—who he'd been working for anyway—and continued. At the time, they were branching off from Superman. They wanted a female book to go with it."

Superman editor Mort Weisinger was looking for a Lois Lane artist, and Binder suggested Schaffenberger. While vacationing in Maine, Schaffenberger got the call.

He did a "tryout" page for Weisinger featuring Lois, Clark and Superman. It only gave the faintest hint at what would follow, and actually resembled the artwork of Wayne Boring, who was DC's top Superman artist for much of the 1950s.

"At the time, I was trying to match my style to his," Schaffenberger recalls. "But the Lois Lane that Wayne Boring did was a very unfeminine-looking girl, so I changed it. Boring for instance, only had one facial expression. I tried to make her more human."

Schaffenberger's all-time favorite assignment is still *Superman's Girlfriend: Lois Lane*. "It was just a secondary character in the Superman series, and they gave her her own book," he said. "And I got a chance to do something more creative."

The *Lois Lane* stories were very lighthearted and often romantic. Lois was indeed Superman's girlfriend, but marriage seemed like an unrealistic hope. Plus, she was always jealous of Lana Lang, who Superman dated when he was Superboy back in his hometown of Smallville. When Lana figured in the plot, Schaffenberger would draw Lois as the villain, with arched eyebrows and nails ready to claw. He chuckles at the observation. "Whatever the script called for," he says.

Schaffenberger is asked what it was like to work with Weisinger. "He was a sadist," the artist says matter-of-factly. "He would do anything to make you cringe... and never give you credit for anything you accomplished. He was a bastard to work for!"

> "He (Weisinger) was a sadist... He would do anything to make you cringe... and never give you credit for anything you accomplished. He was a bastard to work for!"

And what about Weisinger's boyhood pal, Julius Schwartz, who took over editorship of the Superman line in the late '60s when Weisinger retired?

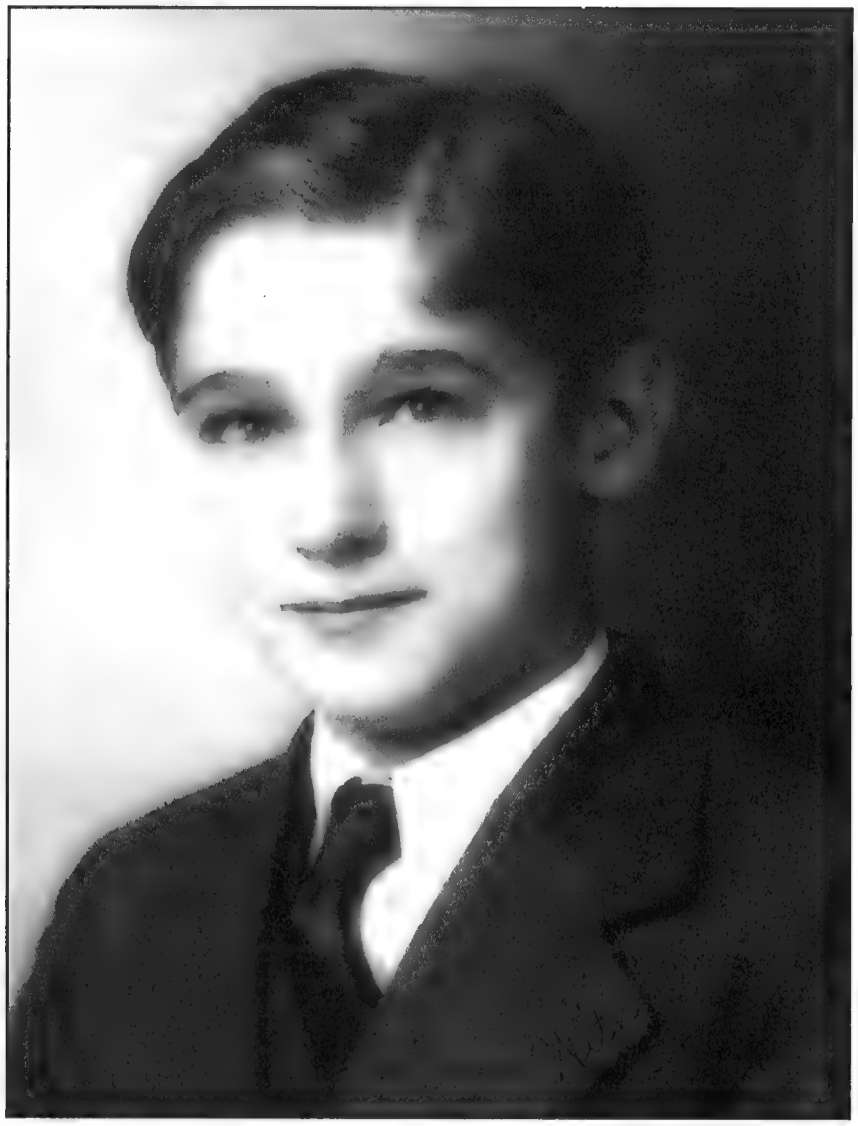
"Julie was a prince," Schaffenberger says. "He was one of the two best editors I ever worked for, the other one being Dick Hughes at American Comics Group."

Schaffenberger was one of the few artists DC allowed to sign his work during the '60s. "It's something you had to work up to," he says. "I asked could I sign and they said no, and eventually it got to be yes." Who gave the green light? "It had to be

FROM THE KURT SCHAFFENBERGER FAMILY ALBUM:

An eleven-year-old Kurt (right) shows off his first new suit for the camera, circa 1932.

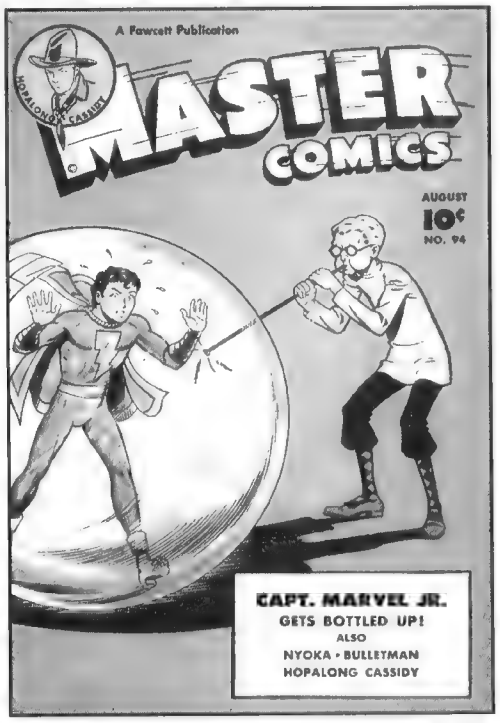
Attired in a youngster's sailor suit, Kurt and his mother pose for a formal photo in 1927 (below).



Kurt shows off his new scale model of the then-famous Graf Zeppelin (right) made for him by his father in 1930.

Kurt executes an early oil-on-canvas painting while attending the Pratt Institute of Art in Brooklyn, New YorK.

deliver it into New York to the publishers, pick up art supplies for us... that type of thing. Wendell Crowley was Jack's office manager, for lack of a better description. He was this huge guy, about 6' 9" but very nice. Wendell was not an artist but I always felt he was sort of in awe of us. I believe he got into the business through Bill Ward, who was a friend of his.



JOHN: What was the day to day operation of the Binder studio like?

KURT: The artists were in this barn behind Jack's house. Otto Binder, Jack's brother, was in the house writing most of the stories, along with a few other writers. Jack would bring in the scripts and we'd begin production. Jack had us organized and grouped together by task, in an assembly line type set up. One artist would get the script and do the layouts... give the page to another artist who would pencil the main figures... then another artist would pencil the secondary figures... while yet another artist would then pencil in the back ground, etc. Once the pencils were completed, the page would be handled over to the inkers, who would do essentially the same thing. It would then go to the letterers.

JOHN: Do you recall how many pages you averaged each day?

KURT: Jack didn't specify a daily goal. We just did as many as we could because the page rates were so low that the more we did the more we were paid. But it wasn't all work. Of course, being young, we enjoyed ourselves. I remember that there was a baseball diamond a few blocks from the studio and we'd play pick up games during lunch. It was a good break from drawing. Wendell played first base, because of his height. I would play whatever was available. We also had a band we put together. I played the accordion, and so forth. We'd play at parties, and vamp around town.

JOHN: Did you ever want to ink your own work?

KURT: You really didn't have time, though it would have been nice. We were just trying to produce as many books as possible. Since inking is more of a technique, I think Jack's system worked best to produce a good many pages.

JOHN: How many artists worked at the studio?

KURT: There were about a dozen or so guys, all from the same 1941 Pratt graduation class. Jack had gone and practically hired the entire graduating class. Let's see, there was Bill Ward, who even then was good at drawing pretty women. Bob Rylands, Vince Costello, Nat Champlin, Roy Harford, Bob Boyajian, Jimmy Porter, Bob Butts, Andre Le Blanc, Ken Bald, Pete Riss, Vic Dowd, Al Duca, and John Westlake.

John Westlake was older and had already graduated from Harvard. I never knew why he was in the studio with a Harvard degree. Al Duca... I read an article about him in *Readers Digest* a few years ago. He's up in Boston doing sculpture work. Charles Tomsley was a giant, about 6' 6" or so. He was rather introverted and initially lettered for us until Jack allowed him to become an artist. Winsor McCay, Jr was also an artist in the studio for a short time. You might recognize his name from his father, Winsor McCay, who created and drew *Little Nemo*. And there was Clem Weisbecker... now he was a character. Very skinny and had the strangest vocabulary when expressing his thoughts.

JOHN: What was your relationship with Otto Binder like?

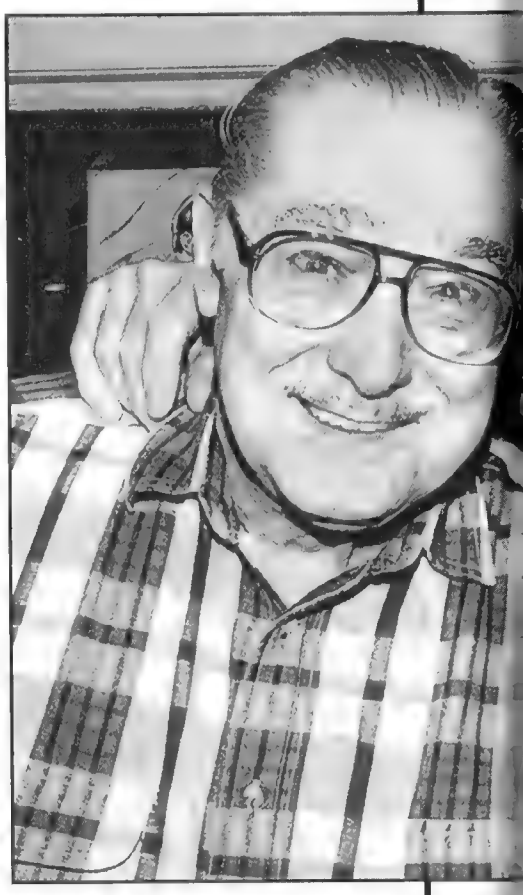
KURT: Otto wrote most of my stories and we were the best of friends. He was short and somewhat overweight. (Those were the days when I was thin) but a very nice guy. From the studio days we remained very close through the years. In fact, Otto's wife, Ione, was my wife's matron of honor when we were married. We took some vacations together and they were the godparents of our son and we were the godparents of their daughter. They were fine people and fun to be around. We have a lot of great memories of the Binders.

JOHN: Though I never knew it as a child, I later found that the stories I enjoyed most were written by Otto. What aspect or quality of his writing do you think you most enjoyed?

KURT: Well, Otto seemed to have a real grasp of the medium. You could picture a scene in your mind so well through his writing it made it easier for the artists to visualize and draw. Also, he had a wonderful imagination and would write stories that were genuinely interesting to draw.

JOHN: Did you ever write any scripts?

KURT: Well, we were allowed a certain amount of leeway in changing things. For instance, sometimes what the writer described in the script could not be easily expressed on the page so we changed it here and there. I never wrote scripts, though. We had to stay pretty much within the guidelines of the studio.



(Continued on page 31)

Mort." Why did Schaffenberger persist? "I just wanted a little recognition."

Throughout the decade of the '60s, while Schaffenberger drew *Lois Lane*, there was a lot of social change in the nation and the world. "That's right," Schaffenberger says, "and they told us to keep more current with the clothing styles and attitudes and what have you." To that end, Schaffenberger relied, as ever, on references. "I used to use the *Sears-Roebuck Catalog*," he says. But as the '60s got groovier, "then they said that was not the thing to use. So I would buy current fashion magazines off the newsstand."

With the end of the '60s came inevitable shifts in personnel. "I forget exactly when they decided to take me off of Lois Lane," Schaffenberger says. "Then they gave me Supergirl to do. I was not particularly happy with drawing Supergirl, but it was an assignment.

"Then they brought in (short-lived DC characters) the Rose and Thorn. That was real garbage. That was (writer) Nelson Bridwell's idea, I believe.

PHOTO CREDIT: KATHY VOGELSON

"That was about the time Carmine Infantino came in as big cheese up at DC, and Mort Weisinger went out. When Carmine first took over, I was out at DC for about two years. Why, I still don't know. I think it was because I was involved in trying to organize some kind of a guild or union at DC. I was the only artist, really, that was involved in trying to organize a union.

"For those two years, I did work for Archie, American Comics—whatever I could grab hold of. And then after about two years, Carmine said, 'You're forgiven. Come back.'"

"FOR THOSE TWO YEARS, I DID WORK FOR ARCHIE, AMERICAN COMICS—WHATEVER I COULD GRAB HOLD OF. AND THEN AFTER ABOUT TWO YEARS, CARMINE SAID, 'YOU'RE FORGIVEN. COME BACK.'"

Nothing came of the attempt at forming a union ("that thing died"), but it was apparent that the rights of artists and writers needed to be addressed.

"Back in those days, on the back of every check you got from DC—it was National Comics at the time, by the way—where you endorsed the check, you had signed away all of your future rights, whether it was artwork or writing or whatever," Schaffenberger says. "Right on the check."

In the early '70s, DC was padding out its family of Superman comic books with reprints, many of them featuring artwork by Schaffenberger. This was happy news for readers—it increased their chances of seeing some of Schaffenberger's best work—but unhappy for the artists, since they received no payments for reprints.

"Since then, we not only get reprint money, we get royalty money," Schaffenberger says. "After it reaches a certain point in sales, we get royalties. The whole situation has improved tremendously since I first started in the field, or since I first even started with DC."

A trio of DC greats... a recent photo of (L to R) Kurt Schaffenberger, Curt Swan, and Murphy Anderson.

COMICS THEORY

Schaffenberger's lighthearted style is a far cry from the so-called "dark style" that has been prevalent in the product for the last 10-odd years. "I don't care for (the dark style) at all," he said. "Most of the stuff that is being produced now is so far out, I can't even relate to it. Oh! Everything starts out with the premise that the world is already blown up, and let's see what we can do to rebuild it. It's really downbeat."

"These comics nowadays are very depressing—to me. Our stuff was hopeful."

Referring to the lighthearted tone of his older stuff like

Continued on page 30

MEANWHILE, ON EARTH, BABY LOIS' CURIOSITY LURES HER CLOSER TOWARD DESTRUCTION...

GOSH, YOU'RE NOISY, MR. SNAKE!

RR-R R-RATTLE

FAR OFF IN THE UNIVERSE, **JOR-EL'S** ROCKET SUDDENLY FLASHES INTO A STRANGE SPACE-WARP, A COSMIC PHENOMENON WHICH REDUCES THE VAST DISTANCE BETWEEN **KRYPTON** AND EARTH FROM LIGHT-YEARS TO ONLY A COMPARATIVE SHORT DISTANCE...!

A SPLIT-INSTANT LATER, THE MODEL ROCKET-SHIP EMERGES FROM THE SPACE-WARP AND HURTLES EARTHWARD, NOW RENDERED INVULNERABLE BY EARTH'S LESSER GRAVITY AND BY THE SOLAR-ENERGY OF OUR SUN, WHICH IS YELLOW INSTEAD OF **RED** LIKE **KRYPTON'S** SUN...!

YELLOW SUN

DOWN IT CRASHES, INTO QUICKSAND NEAR THE CAVE LOIS HAD ENTERED... AND AS THE SHIP BEGINS TO SINK FROM VIEW, AN IMPERFECT DEVICE INSIDE IT CAUSES A LID TO OPEN, AND OUT HURTLES BABY **KAL-EL'S RAINBOW-TWIRLER** TOY...!

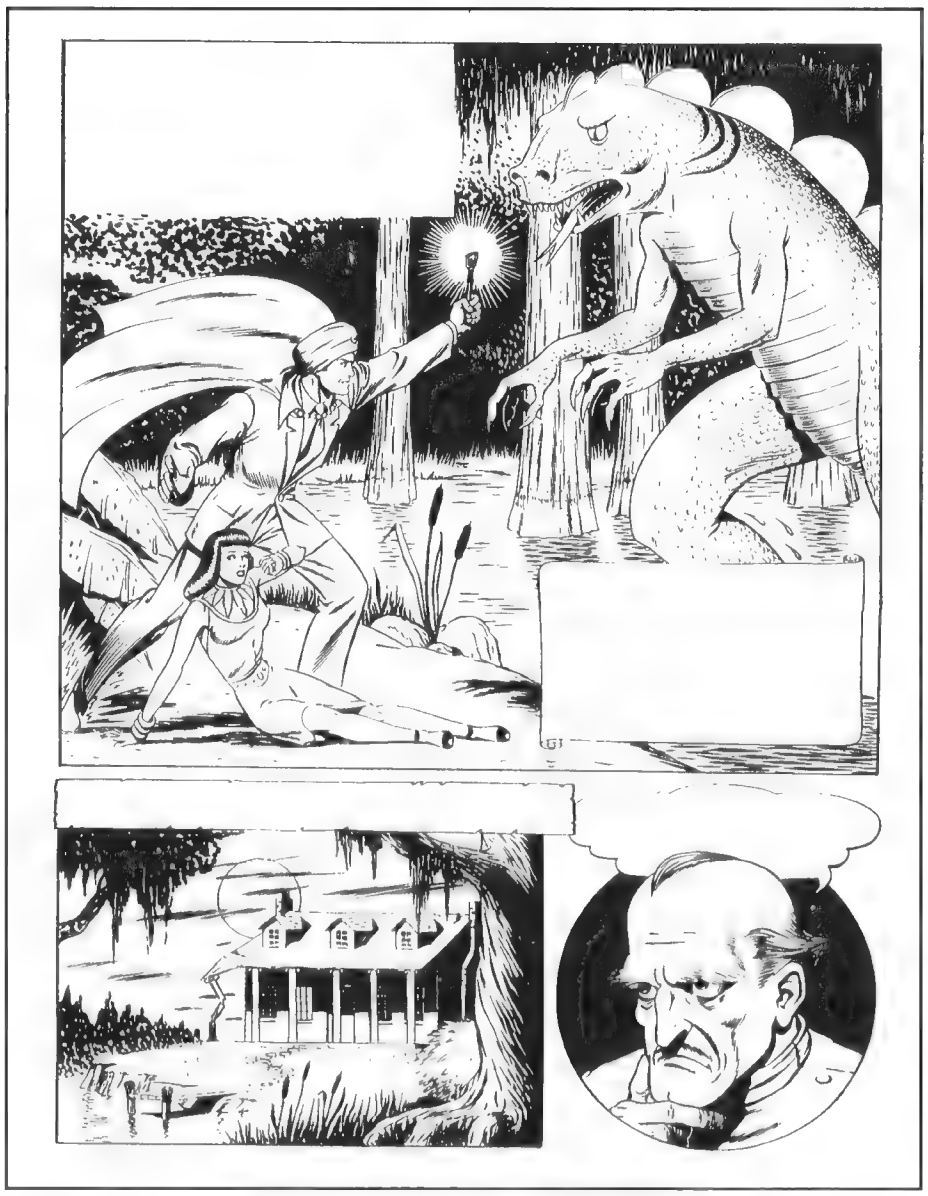
INTO THE CAVE ARCS THE TOY, LANDING AT LOIS' FEET AS THE DEADLY RATTLESNAKE PREPARES TO ATTACK THE HELPLESS CHILD...

WHAT THAT??

AND AS BABY LOIS CURIOUSLY LIFTS THE **KRYPTONIAN** TOY, SHE ACCIDENTALLY TOUCHES THE BUTTON ON ITS HANDLE, AND IN RESPONSE...

OH-HHH!... HOW **PRETTY!!!**

HISTORIC SCHAFFENBERGER



ABOVE: Kurt's sample page for Ibis The Invincible, 1946.

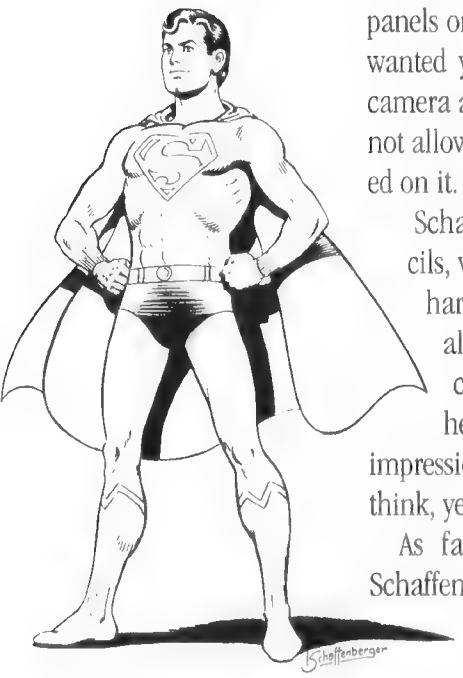
FACING PAGE:
Baby Lois page with incredible outer space scene from **Lois Lane** #26 (Jul 1961).

RIGHT:
Kurt's sample page for the Lois Lane assignment... and the first time he ever drew Superman.

ABOVE LEFT: The Schaffenberger wit shines through when Superboy meets Capt. Marvel Jr.

KURT SCHAFFENBERGER

Continued from page 27



Superman's Girlfriend: Lois Lane, Schaffenberger says, "That's what it should be, I think. They're still called 'comics.'"

But has anyone ever asked him to, let's say, "darken" his style? "They give it to Schaffenberger," he says, "and they know what they're going to get back: Schaffenberger.

"The only one who really tried to change anything as far as approach is concerned was Carmine, when he took over.

"The old comic books, you'll notice, are pretty much six panels on the page and they're the same size, pretty much. He wanted you to expand. You know—weird angles, move the camera around. And besides that, when he was there, you were not allowed to have a (word) balloon touch a border. He insisted on it. Which was a stupid thing... but he was the boss."

Schaffenberger is most at home when he inks his own pencils, which for him was the norm in the early days. It's not hard to spot the older stories in which Schaffenberger was allowed to ink his own pencils; his delicate lines and the care with which they're put down are evident. The way he draws his faces is very distinctive. There is an overall impression of "vintage-ness" to the work. You look at it and think, yep, they just don't do it like that anymore.

As far as inking over somebody else's pencils goes, Schaffenberger says: "It's a job that a very well-trained orangutan should be able to do. There's nothing creative about it, particularly. An inker can ruin a job, but I don't think he can improve it all that much."

Schaffenberger's medium is Higgins India ink applied with fine pen and brush (#1 Windsor-Newton). In the early days, Schaffenberger worked at twice the reproduction size (published at 50% of the size of the original art), and in later years worked at a size-and-a-half up (published at roughly 67% of the size of the original art).

A favorite comic book story he illustrated, a crowning achievement, doesn't come to mind for Schaffenberger. "I've done literally thousands of pages and hundreds upon hundreds of stories," he said. "No one thing sticks out."

One reason may be that Schaffenberger hasn't really hung on to a lot of those older books. "Who knew they were going to be worth anything?" he says. "Whenever one of the kids in the neighborhood got sick, their parents said, 'Could you send over some comic books for the kids to read?' A lot of my books got lost that way."

After all, in Schaffenberger's day, comic book artist wasn't nearly as respectable or revered a profession as it is today. "The way most of us felt about it," Schaffenberger recalls, "was that it was a stepping stone to actually doing regular magazine illustration. At that time, they still had the *Saturday Evening Post* and *Colliers* and what-have-you, that used illustrations. That was our aim, to hit the 'slicks' in the illustration field."

But Schaffenberger says he never realized that goal to any degree of satisfaction. "Not even close," he says.

So is Schaffenberger amazed that people remember his stuff and dote on it? "Absolutely stunned," he says.

Because Schaffenberger thought, after all, that comics was a disposable medium. That after he did his bit on the page, it was read, discarded and forgotten. "Something like a daily newspaper," he says. "After the news is no longer applicable—you throw it out."

So the happy irony is that, although Schaffenberger never realized his goal of "breaking into the slicks," he reached many more people through the maligned medium that is comics.

"That is another one of the things that totally amazes me," he says. "I have no complaints about the way things worked out."

An extremely rare photo of Kurt (drawing in foreground) and the gang at the Binder Studios "Barn" in 1941.

JOHN: Being brothers in business together, how did Otto interact with Jack?

KURT: They got along well. They had both previously worked together in Chicago and knew each other fairly well. As far as working together... Jack pretty much let Otto write what he felt.

JOHN: While at Binder's, did you ever interact with Fawcett?

KURT: No. Since we were employees of Jack's and not Fawcett's, we never had any direct contact with them. Jack handled that.

JOHN: When did you leave Jack's studio?

KURT: Well, the whole thing busted up with the start of World War II. Around 1941 we went into the Army, Ken went into the Marines, and so on. Bob Butts went back to Pennsylvania, Ray Harford moved up to Rochester, NY. Andre Leblanc left as well. You lose track, you know? The funny thing is that since I'm in the National Cartoonist Society, I come across some of these guys now and then, like with Andre Leblanc. I was on the membership committee and one of the guys I had to approve was Andre. Small world.

JOHN: Did you see any fighting during WWII?

KURT: No. I had office jobs. I was stationed in England for three years, in the Adjutant General's office. A Major Winter formed an art studio of guys who had artistic ability. It was called the "AG Art Branch." We did educational posters relating to army duty, charts, and graphs, etc. After the war was over, I left the Army in 1945.

JOHN: Did you immediately go back to work in the comic book field?

KURT: Yes. I came back to New York and looked for work. Since Fawcett was the last place I had worked in the business prior to the Army, I went there.

...AND THAT FOR YOUR COCKAMAMIE SECRET IDENTITY!
DON'T JUST STAND THERE, STUPID... DO SOMETHING!
B-BUT THIS IS RIDICULOUS! THEY HAVEN'T EVEN BEEN FORMALLY INTRODUCED!
SNAP!
TO BILL WILSON... BEST WISHES FOR THE FUTURE SUCCESS OF "THE COLLECTOR"
JSchaffenberger

Jack and C.C. Beck had started their own studio in New Jersey but I only worked there for a few weeks. I left and decided to go freelance for Fawcett directly from my home where I had set up a studio. I worked with Ed Herron, Wil Lieberson, Rod Reed, and Al Jetter at Fawcett. All nice guys.

JOHN: When did you meet C.C. Beck?

KURT: I met Beck after the war, and we remained friends. He was a tough guy to get to know, though. He was excellent at what he did but was always very quiet, not the best of communicators. We remained friends for years and were in a band together. Like at Binder's, I played the accordion, Beck played the guitar. It was fun.

JOHN: As a freelancer for Fawcett, you must have worked with Ken Bald, their art director. What was your relationship with Ken like?

KURT: We got along well, became friends, and still keep in touch. As a matter of fact, Ken was in my wedding party and we were at their 50th wedding anniversary party a while back. (Our 50th was last year.) Anyway, he married Kay Dowd, who at the time was one of New York's top models. I believe she was also in the movies when they met. I think she only did one, though. It was a musical. Ken was also the best artist they had, if you ask me. And still is a fine artist.

JOHN: What type of scripts did they send you?

KURT: They were pretty structured, panel by panel descriptions, etc. For example, the script would read that in panel one, Captain Marvel is flying, etc. In panel two, he sees a villain, etc. That type of thing. I would much rather work from a simple plot synopsis. With the synopsis, I can better visualize the senses, the pacing, and set the tone of the story. I'm just more comfortable this way.

JOHN: During your tenure with Fawcett, the DC vs. Fawcett lawsuit was heating up. What was your opinion of the suit?

KURT: Well, I always felt that the two characters weren't similar, and that Captain Marvel was the more interesting character. His character had more depth, more humor and seemed more fun. In fact, I remember there were other characters being published at the time who seemed more like Superman than Captain Marvel. I think one of the reasons Captain Marvel was singled out by DC was due to the fact that he was selling more than Superman during this period.

JOHN: Fawcett eventually stopped publishing comic books.

KURT: Fawcett's decision to stop publication of comic books came as a shock, to say the least. I knew that Fawcett was involved in the lawsuit with DC but I never suspected that they would close their doors. I think it took everyone by surprise. I do think that Fawcett's decision to close down had less to do with DC's court appeal than with the general state of the comic book industry. I think they thought 'why fight for a sinking ship?'

JOHN: Where did you go from there?

KURT: After Fawcett closed up shop in 1953, I went to work for a firm that published educational comics. I did this for a few *(Continued on page 32)*

years, worked a short stint with Stan Lee at Atlas, until I began to freelance for ACG, and Dick Hughes. This is about the mid-1950s, I guess, and I was looking for work. Dick Hughes, who ran the place, and I had always gotten along well, I was available, so he hired me.

JOHN: Many *CBM* readers feel that the ACG line of titles is still underappreciated. Dick and ACG produced some really great work...

KURT: I thought so. Dick was the writer for their line of books, as well as the editor. In fact, Dick Hughes WAS ACG. Because he wrote all the stories, he would sometimes use pseudonyms. Once, he decided to reinforce the pseudonyms to the readers so he actually had me draw pictures of these "writers" and he wrote "bios" to accompany them. These were published so it would look like ACG had this stable of writers! Dick had a wonderful imagination and I think that came through in his stories... he was one of my very favorite writers.

JOHN: Through the years I've seen artwork by ACG artist Lou Wahl and its looks a lot like your style...

KURT: Well, I have to confess it was a pseudonym. "Lou Wahl" was actually my maternal grandfather's name. When working for ACG, I received name recognition on my artwork, meaning they would allow me to sign it. Well, when I began working for DC, Mort Weisinger, my editor, objected to his artists working on other company's books. He felt your attention should be solely focused on DC's books. Since I wanted to continue working with ACG, I used the name "Lou Wahl." Mort never knew to my knowledge.

JOHN: Well, now I have to take back all those bad things I've said for years about Lou Wahl ripping off your style. [Laughter]

KURT: Go easy on him, John. He's an 'OK' guy once you get to know him [Laughter].

JOHN: How did this relationship come about?

KURT: I was on vacation in Maine with my family when my friend Otto Binder, who worked at DC, called me and told me that Mort Weisinger was looking for a new artist. It seemed DC wanted to start a new series starring Lois Lane. I called Mort from Maine and he asked that I

bring him some samples down right away, so I did! I enjoyed Lois Lane... it was nice to draw people in everyday clothes, though I've always enjoyed the superhero aspect of comics, as well, and felt I was good at it.

JOHN: Did you have any input as to the overall look of the character?

KURT: As far as the character itself, that was decided by the editors. Once a character was established, that was it. In those days DC liked for their characters to have a consistent look. What I did was draw her in the contemporary style of the day; hair styles, fashion, etc. From that point of view, I had influence on her look.

JOHN: Many collectors and historians feel that the Lois Lane character was defined by your style and the 'look' you gave her.

KURT: Thank you.

JOHN: I've read that DC liked your Lois so much that they had you redraw the Lois faces when some of the other artists would draw her.

KURT: It's true. They liked my rendition, and they wanted consistency with the look of the character. When I came into the DC offices to turn in my work they'd have me sit down and redraw Lois' face in the other Superman books.

JOHN: You mentioned Mort Weisinger... he was your editor?

KURT: Yes, Mort Weisinger was a colorful character.

JOHN: Do you recall any memorable anecdotes about Mort?

KURT: None that I'd care to repeat. [Laughter]

JOHN: Well, that's one count of libel/slander we avoided. [Laughter] **Being the editor, did Mort also write the stories?**

KURT: Well, he wasn't supposed to write the stories but with Mort, by the time he finished editing it was his story.

JOHN: Do you prefer to ink your own pencils?

KURT: Oh, yes. It's so much more your own work when you ink your pencils but sometimes it's just not possible. I was fortunate that I had some fine inkers; Dave Hunt, Frank & Joe Giella, were a few of my favorites.

JOHN: In 1973, DC brought back the Captain Marvel character after a twenty year hiatus. Any insight as to why?

KURT: I really have no idea. DC obviously needed another superhero and decided to bring the character back.

JOHN: C.C. Beck came back to the strip, as well. What were his feelings on DC bringing back "his" character?

KURT: Well, when DC first came up with the idea to bring Captain Marvel back, they went straight to Beck to be the main artist. But, he demanded complete control over the character and direction of the series. DC Said 'No.' He stayed with the comic anyway but got discouraged with the overall direction. Beck left after about four or five issues because of this and other creative disagreements.

JOHN: Pete Costanza also came back to the book...

KURT: Yes, but only for a little while. He soon left for other work.

JOHN: Many have suggested that you and Pete have similar styles. Did you ever collaborate with Costanza?

KURT: Yes. DC also seemed to think our styles were the same as they always assigned us to the same book. I had known

Pete since our days together at Fawcett and ACG.

JOHN: Did you feel any nostalgia working on the Captain Marvel character again after twenty years?

KURT: No different than any other character, no. Of course, I had a different set of editors; Julie Schwartz, who remains a good friend today and later Joe Orlando.

JOHN: Did you try to update Captain Marvel?

KURT: Well, we wanted to bring him up to date for the times so we made his hair longer, gave him longer sideburns, subtle things like that. The basic character design remained unchanged, which was a credit to Beck and Otto [Binder].

JOHN: How do you enjoy attending comic book conventions?

KURT: Initially, I was surprised with the attention. I'm just amazed they still remember me! [laughter]. It's a good feeling to know that your work is remembered so fondly.

JOHN: Fans have responded positively?

KURT: Oh, yes. It happens all the time. It generally goes something like, "I've followed your work since I was a little kid!." Heck, John, I've been doing it since I was a little kid! [Laughter]

JOHN: What do you think of the prices your original art pages are bringing?

KURT: Incredible. You know, the publishers used to toss out the pages once they were done with them. I never thought the pages would be valuable... none of us did. I just wanted to keep them because of the work I had put into them.

As for old comics, in retrospect, I wasn't too bright in that area either. I remember we lived in a neighborhood with a lot of kids and whenever any of them got sick the mother would call to see if I had any comic books they could read. Some of them I never got back and those that I did were a lot worse for the wear. Who knew?

JOHN: I heard you received an award this year at the San Diego convention.

KURT: I received an Ink Pot, for my years of work. And the American Association of Comicbook Collectors (AACC) gave me a very nice dinner in my honor. As I said at the dinner, you work 50+ years in the industry and you never hear a bit a praise. You retire, and boom... everyone gives you awards! The whole dinner production was first class and very nice.

JOHN: What's it like going to these conventions and seeing old friends like Julie Schwartz?

KURT: Well, we recognize ourselves as the dinosaurs of the industry... [laughter]. Out of all the editors that I had, Julie and Dick Hughes were my favorites.

C'MON, SCHAFFIE... STOP GOOFING AROUND AND START DRAWING!
TWENTY YEARS IN LIMBO, AND HE COMES BACK AS BIG A NAG AS EVER!
TO MATT LAGE... BEST WISHES FROM JSchaffenberger

JOHN: What made them better than the rest?

KURT: We just seemed to work well together, artistically. We saw the strips in the same light. They also let me know they liked my work which I appreciated. Very few editors complimented you on your work in those days.

JOHN: You alluded to that earlier. I've heard most editors did not let the artist know that they drew well.

KURT: That's correct. The worst was Mort Weisinger. Julie was the best about constructive feedback. George Kashdan, Jack Schiff, and Murray Boltinoff were OK as well.

JOHN: Mrs. Schaffenberger also said, and I quote "Kurt is one of the most disciplined people I've ever met. And his integrity in his work is outstanding. It came to the point where he would never draw anything that his children would have to be ashamed of, and he never did." I wish you'd write down that creed and give it to some of the comic book publishers of today.

KURT: These are different times, my friend.

JOHN: What was your daily routine? Did you draw from 9-5 during the day like other humans, or all night...?

KURT: Both the day and night. Cartoonist are not other humans! [Laughter] Besides, I was never a morning person.

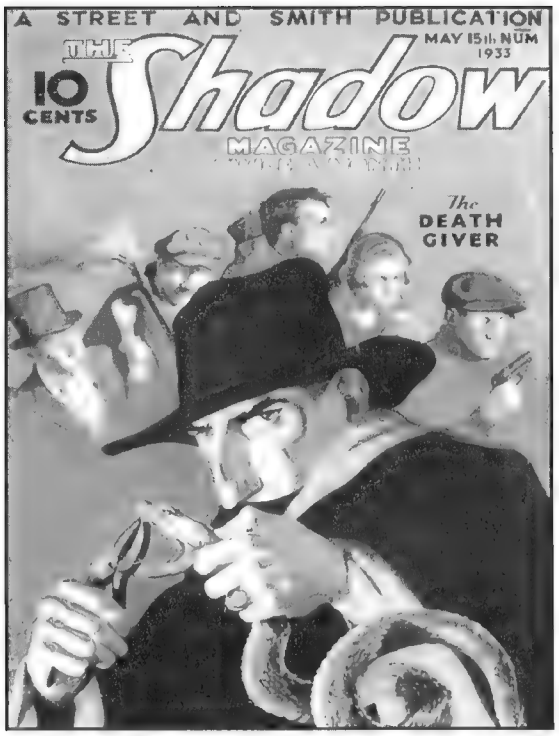
JOHN: Do you have any hobbies, Kurt?

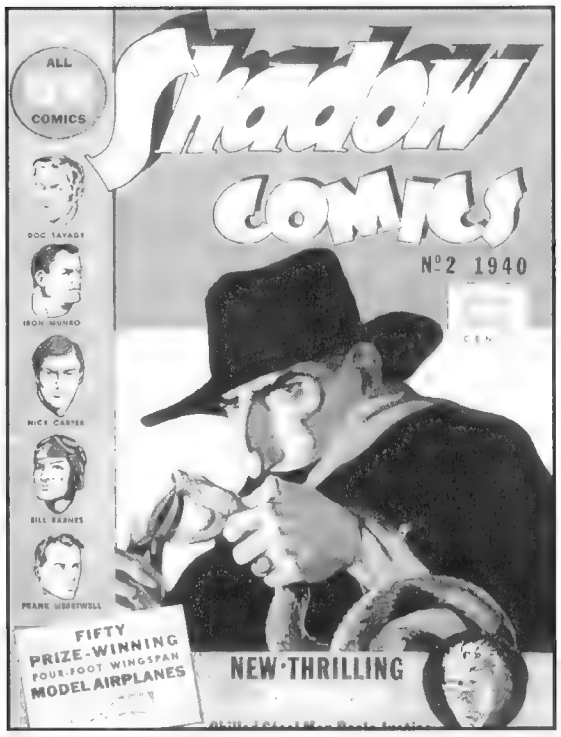
KURT: The gang was my hobby... the Binders, Becks, Risses, and Thomseys... we used to go out almost every Saturday night and go bowling. Afterwards, we'd all go back to someone's house and play cards. It was nice. Also, I used to love to work around the house, carpentry, building closets, painting, that type of thing.

JOHN: What are some of your observations on older comics versus modern comics?

KURT: Tremendous changes. I don't even recognize comic books any longer. The biggest difference I see is that most comic stories today are too depressing. But we'll leave that topic for another day. I'm just grateful to be remembered so fondly for my work after all these years. Thanks for the good conversation today.

JOHN: Thank you Kurt!

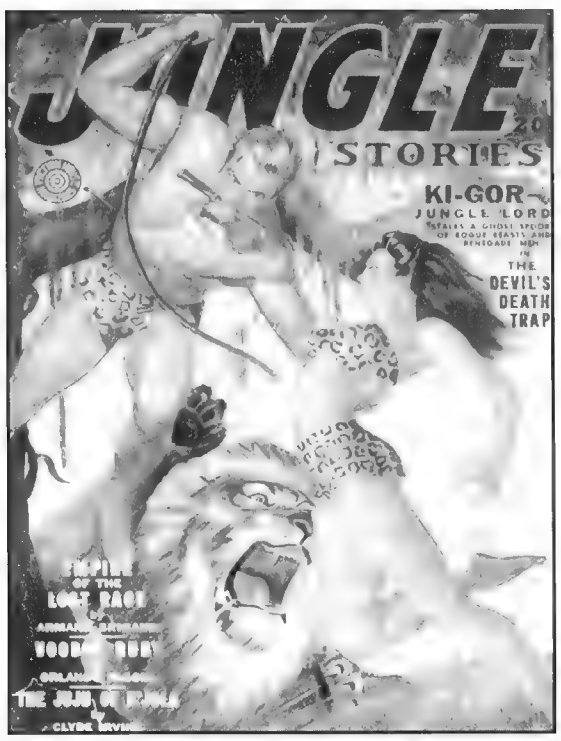


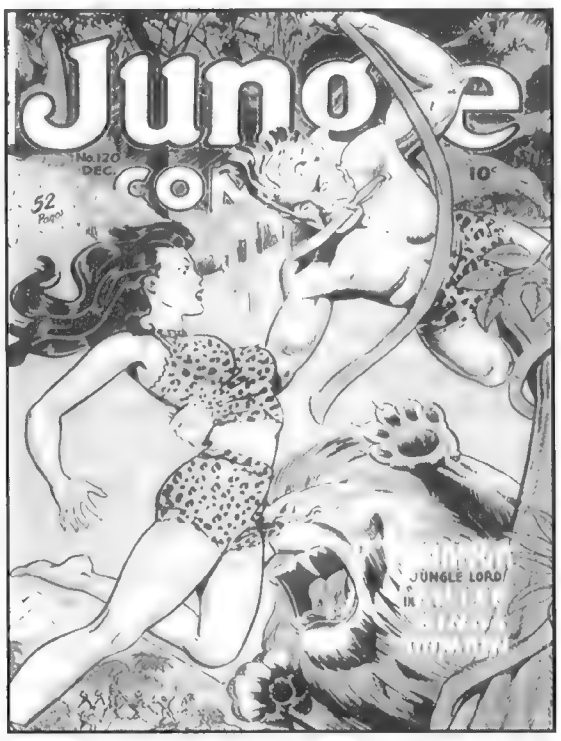


GRAPHIC Similarities

Exploring Comic Book Roots in Pulp Fiction

BY DAVID W. SMITH





THE PULP CONNECTION

Many have suggested that pulps are the father (or at the very least, the uncle) of the comic book and, contrary to many in the literature, pulp inspiration for comic book concepts is more than just an isolated occurrence. For example, Jerome Siegel was an avid Science Fiction pulp reader and many believe that he borrowed much of the Superman mythos from SF pulps. Green Lantern appears to have been loosely based on *The Conquerors*, by Dr. David H. Keller, (which first appeared as a two parter in *Science Wonder Stories* dated December 1929 and January 1930), and also the Lensmen series by E. E. "Doc" Smith. A Flash "prototype" of sorts can be seen on page 30 of the December 1939 issue of *Thrilling Wonder Stories*, which beat the comic version to the newsstand by a scant month or so. A case can also be made that the pulp character, the Grey Seal, and the word "Batman" on the cover of the February 1936 *Spicy Mystery Stories* were both inspirations for DC's Caped Crusader. Even a Sandman image first appeared in pulp form in a line drawn interior illustration in the August 1938 *Amazing Stories* (page 99), predating the comic book Sandman's appearance by almost a year.

With this rich and oft-related history, it's no wonder that there are many *graphic* parallels between pulps and comics as well, many as yet undocumented. But there are two prominent pulp/comic publishing companies that are of particular interest... Street & Smith and Fiction House. S&S published both *The Shadow* and *Doc Savage* pulps (beginning in 1931 and 1933 respectively), and later published comics bearing the same titles (both beginning in 1940). With the very early issues, S&S reused actual pulp cover art for the covers of their comics. This practice was soon abandoned in favor of the more traditional line art customary on the majority of comic books

But clearly the publisher that acquired the most mileage out of reusing cover art concepts was Fiction House. FH didn't exactly use the same art, but rather recycled numerous pencil concepts. Their pulp covers were painted, but their comics were traditional pen and ink, line drawn covers and seemed to reuse the same pencil comps for both mediums. With Fiction House it could even go both ways: pulp covers would sometimes serve as the basis of comic covers, and comic covers would occasionally become pulp covers.

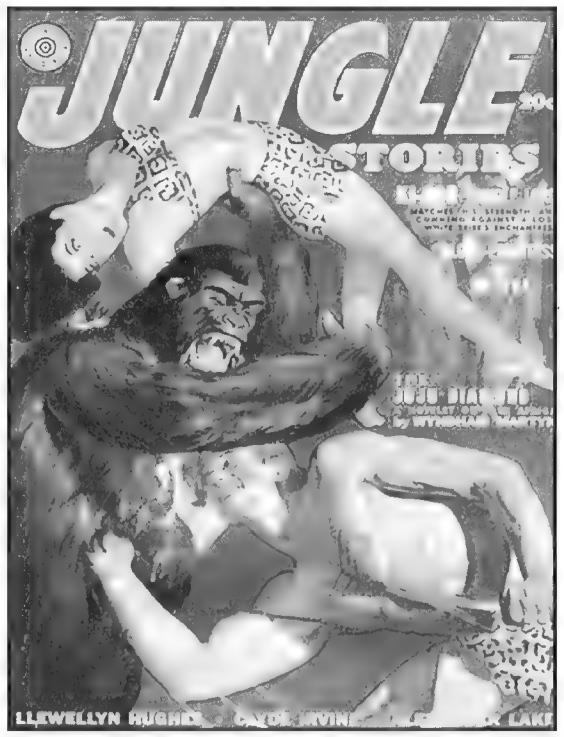
For example, examining the Winter 1942 *Jungle Stories*. You'll note Ki-Gor holding

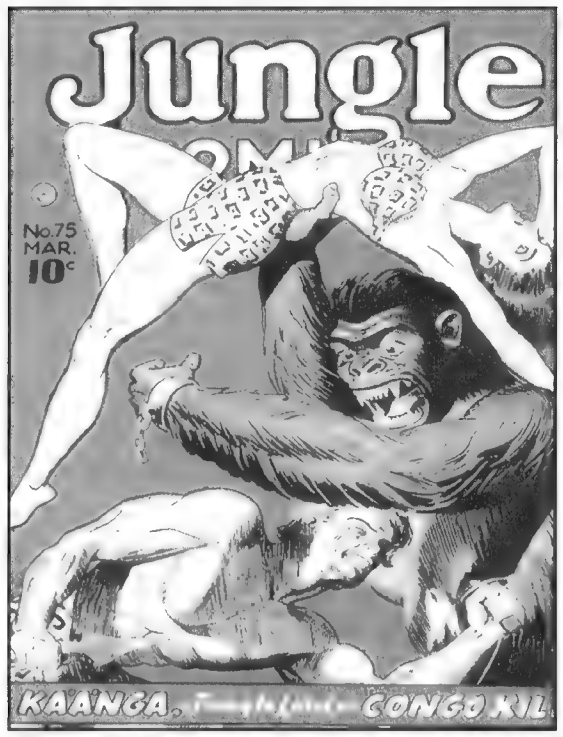
Helena. Take the original semi-transparent paper (tissue) the pencils were drawn on, turn it over and use it as the template. What you get is the cover of *Jungle Comics* #120 (Dec 1949). Even the moss on the tree and the mountain range in the background came along for the ride. Fiction House used the same "reversal" technique to turn the cover of *Jungle Stories* (Summer 1942) into the cover of *Jungle Comics* #75 (Mar 1946)... only this transfer didn't retain the background.

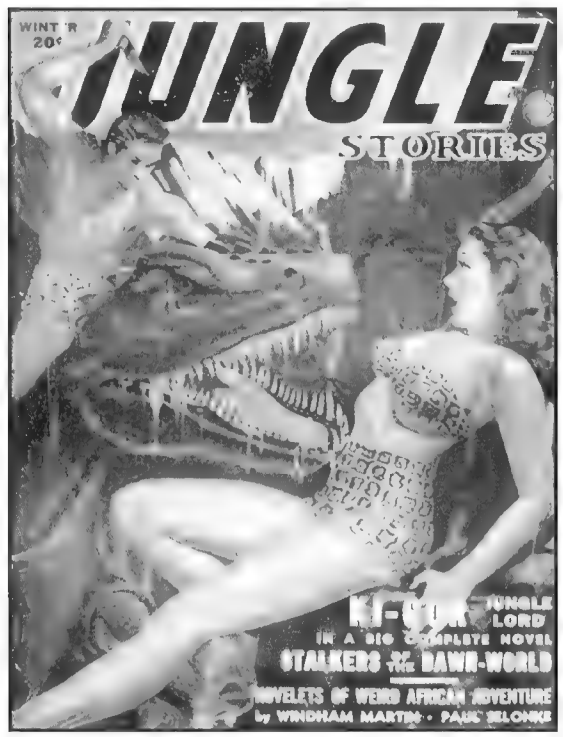
Perhaps the most blatant of the Fiction House "double duty graphics" was the art from the Summer 1944 *Jungle Stories* which later became the cover of *Jungle Comics* #69 (September 1945). Virtually every graphic element was transferred. The shape of the hut in the background, the angle of the gun and arrow... even the splashing water around the elephant is the same. The only important change is the elimination of the pith helmet and the transformation of ropes (which bind Helena) into chains!

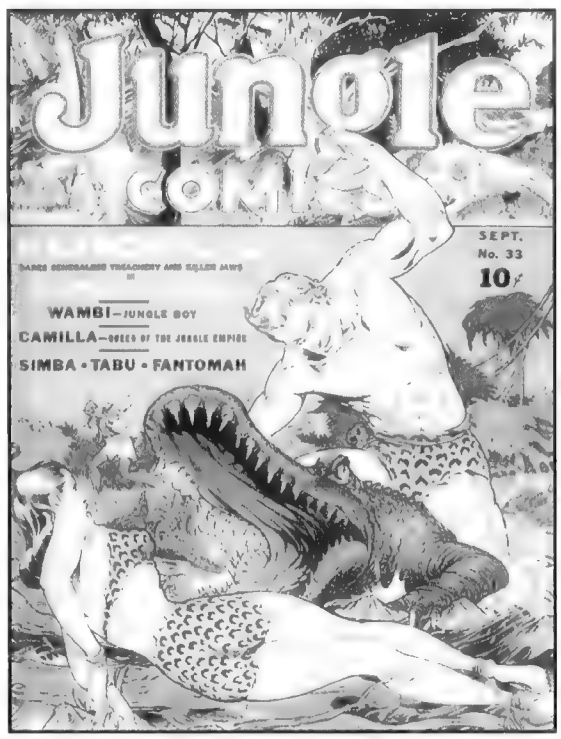
As noted earlier, Fiction House also recycled comic covers into pulp covers. *Jungle Comics* #21 (September 1941) became the cover of the Winter 1943/44 *Jungle Stories*, with the sea serpent being transformed into a dinosaur-like creature. Cover graphics from *Jungle Comics* #33 (September 1942) became the cover of the Summer 1949 *Jungle Stories*, but in the pulp version, the blood is placed on the knife. The Nazi on the cover of *Fight Comics* #40 (October 1945) gets a makeover and reappears on the Summer 1950 *Jungle Stories*. Here though, the Nazi symbol turns into an idol (interesting allegory). The position of Sheena on the cover of *Jumbo Comics* #98 (April 1947) is later reversed on the cover of the Summer 1947 *Jungle Stories*, with the trunk of the elephant being replaced with the arm of a gorilla. Also of note, compare *Jungle Comics* #96 (December 1947) to *Jungle Stories* (Fall 1948) and compare *Jumbo Comics* #133 (Mar 1950) with that of *Jungle Stories* (Winter 1950/51).

Space precludes mentioning all the Fiction House "related covers," as there are many more. But there is one example that is especially noteworthy, because Fiction House used the same cover not twice, but at least four times! On the cover of *Jumbo Comics* #33 (November 1941), notice the position of Sheena on the elephant, the positioning of her feet where she's holding on to the elephant, and the position of her spear-throwing arm. Now refer to the Spring 1946 *Jungle Stories*. The image has been changed to a Ki-Gor









JUNGLE
STORIES
WINTER
25¢
KI-GOR BEWARE! To save your jungle paradise you must slay the monster of the Golden Voodoo . . . you must defy the
FLAME-PRIESTESS of CARTHAGE
CONGO FURY by SEABURY QUINN

bondage cover, and Helena is now in the same position previously assumed by Sheena, the spear replaced by a knife (to cut Ki-Gor free, no doubt). Next, consider *Jumbo* #121 (March 1949). Other than the fact that Sheena now has earrings and bracelets, it's basically the same pose as in the previous two examples. Finally, check out the cover for *Jungle Stories* (Spring 1949). Sheena has once again been transformed into Helena with the same pose and same elephant! Looks like Fiction House definitely got a lot of "bang for their buck" with this cover art.

Besides Street & Smith and Fiction House, DC cover art was also inspired by pulps (which is sometimes a surprise to long time DC collectors). Many artists, writers and editors working at DC in the 1950s and early 1960s had backgrounds, which started in pulp publishing… legends like Gardner Fox, Murphy Anderson, Julie Schwartz, and others. These notables made an easy transition from Science Fiction pulps to the fantasy and Sci-Fi comic books at DC. Thus, it was natural for them to reinvent pulp themes and images in the comics, and sometimes used previously pulp graphics as concepts for DC covers.

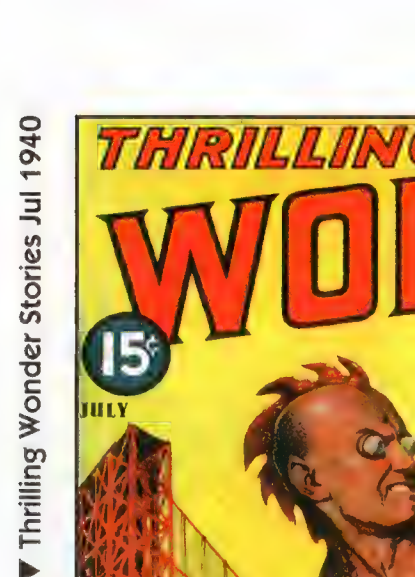
One of the most notable examples is the July 1940 *Thrilling Wonder Stories*. The historic cover sports a gilled humanoid sea creature named Zarz, the son of Neptune, who towers more than a mile high. He is depicted tearing apart a bridge while being attacked by a spaceship. If this scene sounds familiar to Silver Age DC collectors, it should. Break out your copy of *Jimmy Olsen* #53 (June 1961). This comic shows Jimmy, now covered with scales and fish eyes tearing apart a bridge. This time around though, it is Superman on the attack instead of a spaceship.

Jimmy Olsen covers borrowed from the pulps several other times. Look at the giant ant on the cover of *Jimmy Olsen* #54 (July 1961) and compare it with its mirror image from the December 1938 *Thrilling Wonder Stories*.

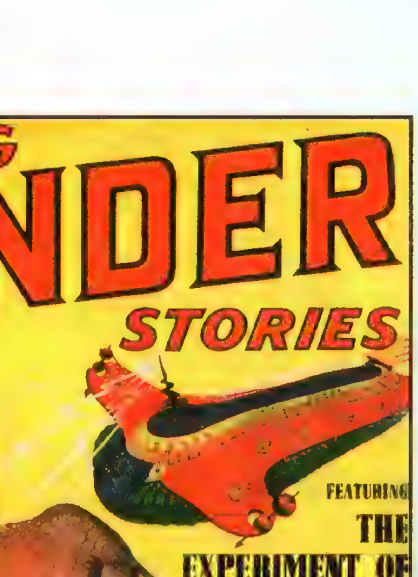
Another interesting comparison is not really a cover swipe per se, but rather a creature swipe! The cover of the March 1940 *Startling Stories* shows a bio-mechanical creature in the shape of a short red cylinder. It has long skinny legs, two large eyes, tentacles for arms, and an "exposed" brain. In the pulp, the robot was created to have human intelligence. Unfortunately, the story has the scientist using a gorilla brain "stimulated to extra growth with (a) almega ray." Unfortunately, the robot was a bit on the nasty side, graphically illustrated by the fact that its first conscious act was to squeeze two people so hard that "two *(Continued on page 59)*

▼ Thrilling Wonder Stories Jul 1940

▼ JO #43 Mar 1960


SUPERMAN'S PAL
JIMMY OLSEN
STILL 10¢
JUNE
Jimmy, I warned you not to experiment with that growth ray! It's turned you into a super menace and now I must remove you from the earth!
Featuring Jimmy Olsen as "The GIANT TURTLE MAN!"

▼ JO #47 Sep 1960


10¢
SUPERMAN'S PAL
JIMMY OLSEN
MAR
You will never get rid of me, Olsen! I want you for my pal!
"JIMMY OLSEN'S PRIVATE MONSTER!"
Golly, Superman, I don't know how to explain it! Whenever I use my signal-watch to call you, this weird creature appears!

▼ JO #53 Jun 1961

10¢
SUPERMAN'S PAL
JIMMY OLSEN
SEPT
See what happens when Jimmy and Superman become ... "The MONSTERS from EARTH!"
I HATE building these life like robots of Jimmy Olsen and Superman! But they'll make shocking monsters for our next horror movie!

▼ JO #54 Jul 1961

SUPERMAN'S PAL
JIMMY OLSEN
STILL 10¢
JULY
Move closer to Superman with that kryptonite, Elania! He is our enemy!
I obey, master Olsen. We must destroy Superman if we are to rule the world!
Featuring Jimmy Olsen as "KING of the GIANT ANTS!"

▲ Startling St. Mar 1940

▼ Thrill. Wonder St. Dec 1938

GRAPHIC SIMILARITIES

SUMMER 1944
JUNGLE STORIES
20¢
KI-GOR JUNGLE LORD
In A Complete Novel of Dark Congo Adventure...
The MONKEY MEN of LOBANGOLA
WILBUR PEACOCK • E. HOFFMAN PRICE • PAUL SELONKE

▲ Summer 1944

▲ #69 Sep 1945

▼ Jan 1950

▼ #68 Apr 1978

ALL NEW COMICS
Shadow COMICS
AUG • 1940
10¢ CENTS
THE GADGET MAN
HORATIO ALGER
THE AVENGER
THREE MUSKETEERS
Deep in the Heart of Chinatown, Underworld Mobsters Challenge The Shadow by Appointing a New Czar of Crime

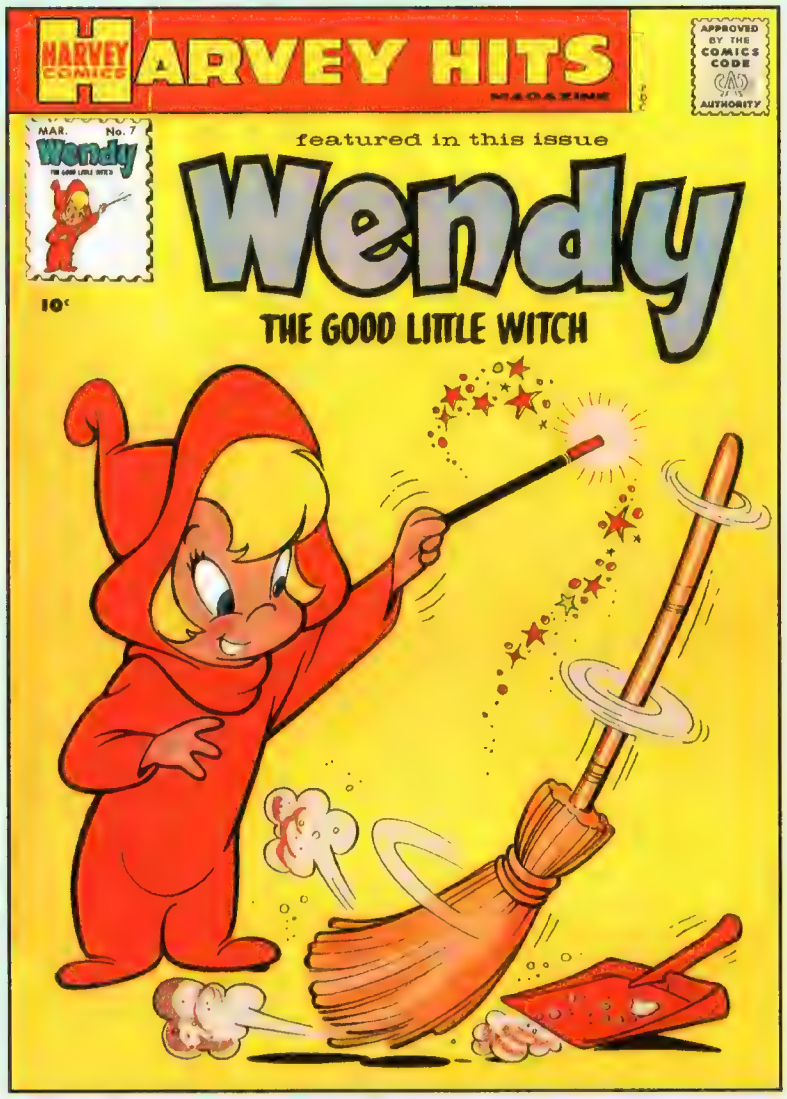
▲ #6 Aug 1940

▲ Apr 1, 1935

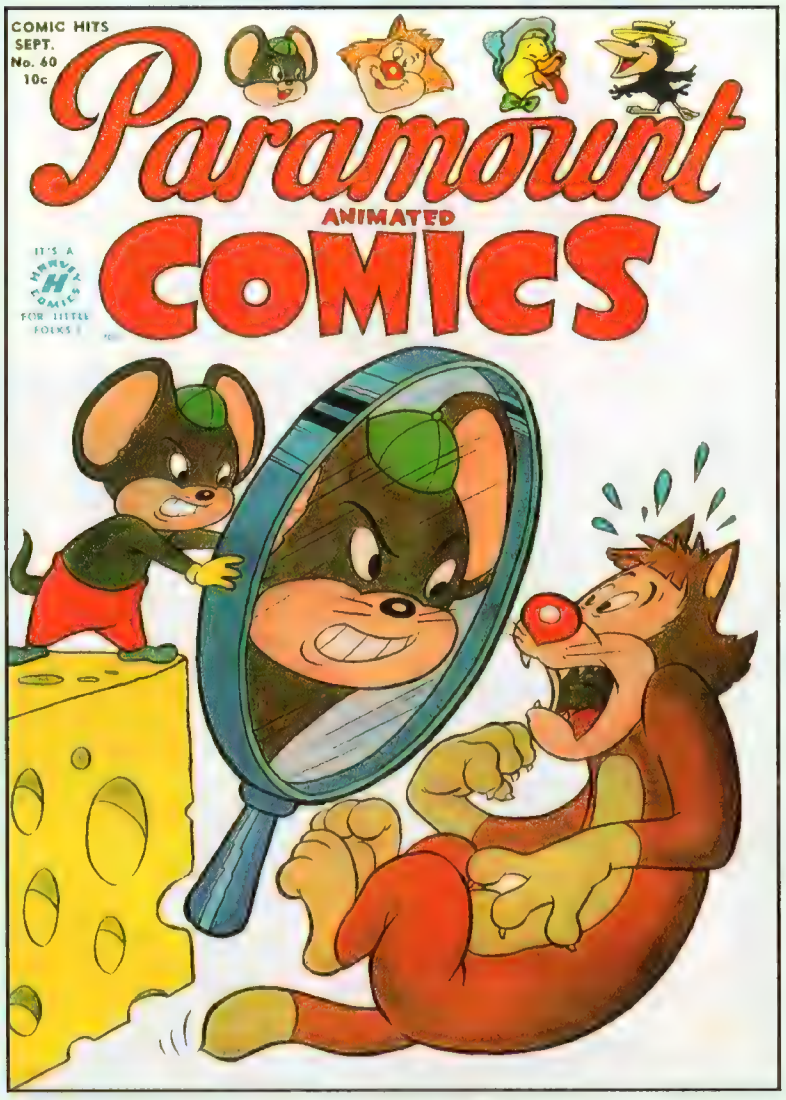
▼ #40 Oct 1945

▼ Summer 1950

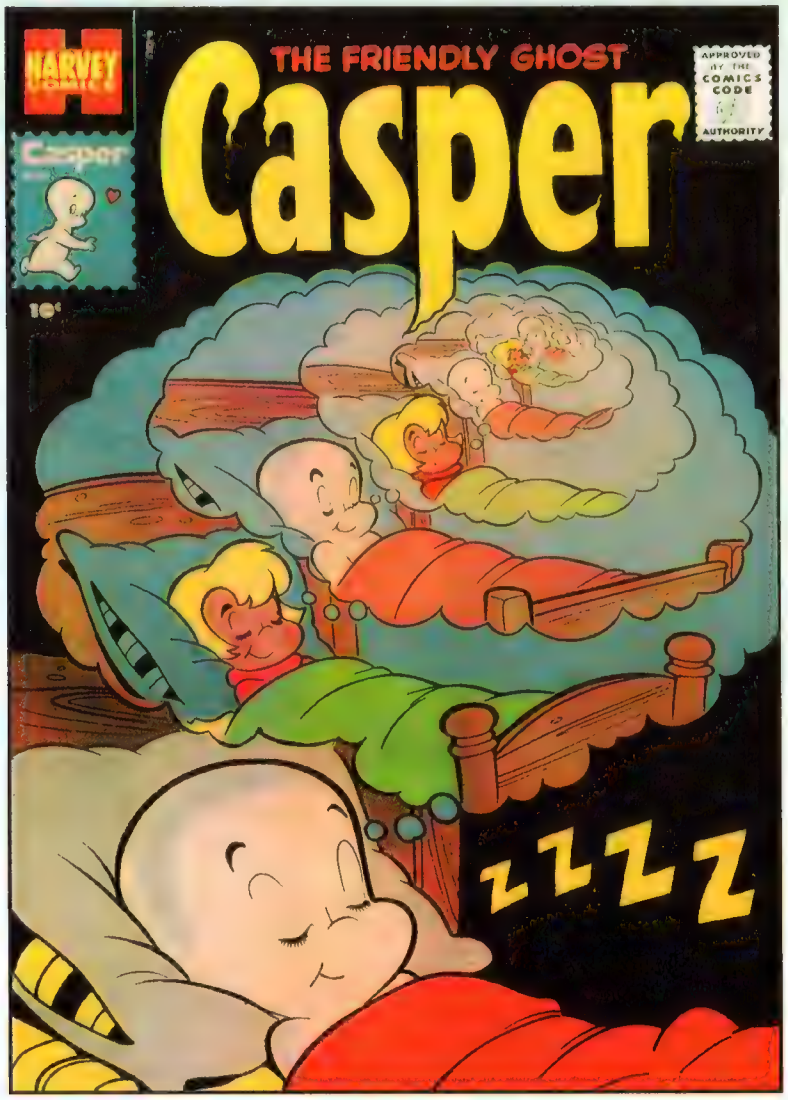
GRAPHIC SIMILARITIES

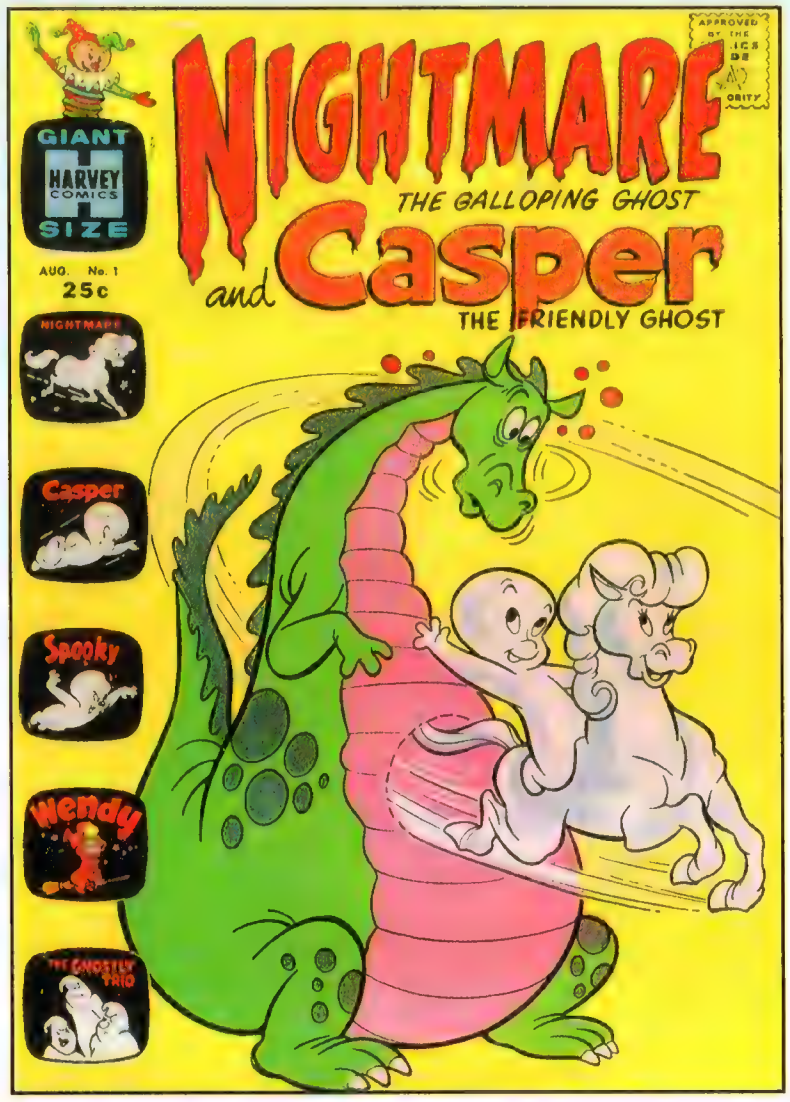


▲ Harvey Hits #7 Mar 1958 ▼ TFGC #1 Aug 1958

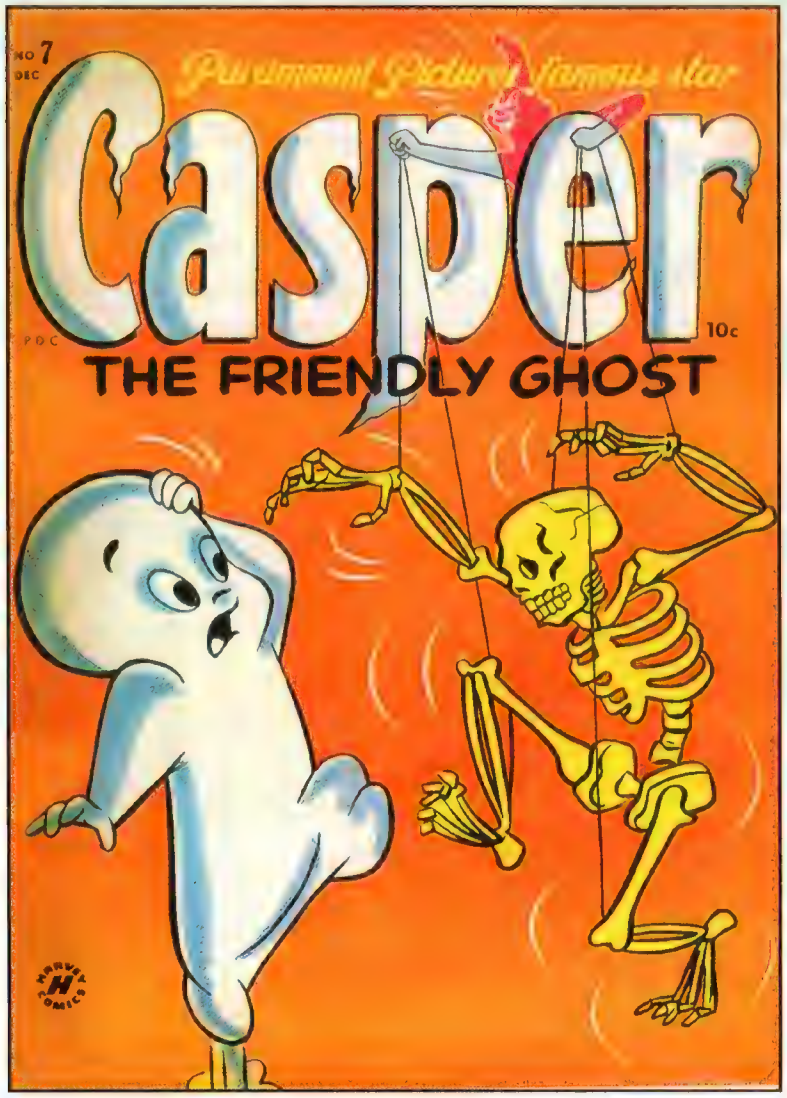


▲ Harv. Com. Hits #60 Sep 1952 ▼ N&C #1 Aug 1963

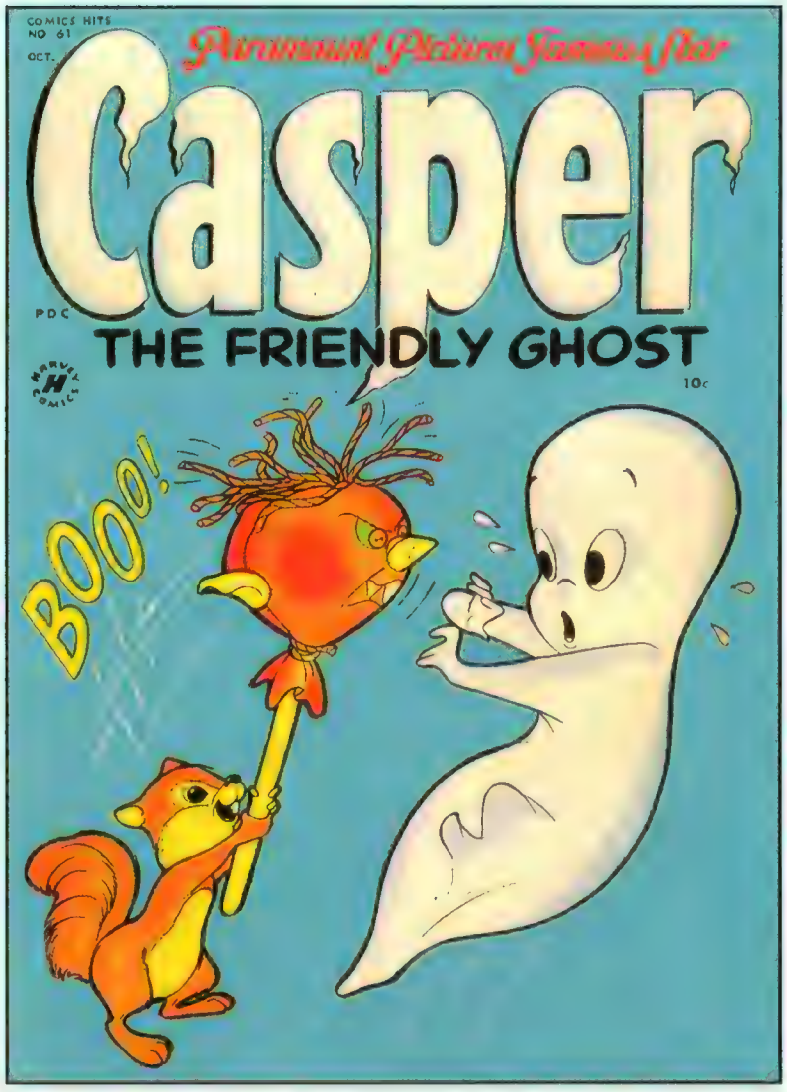




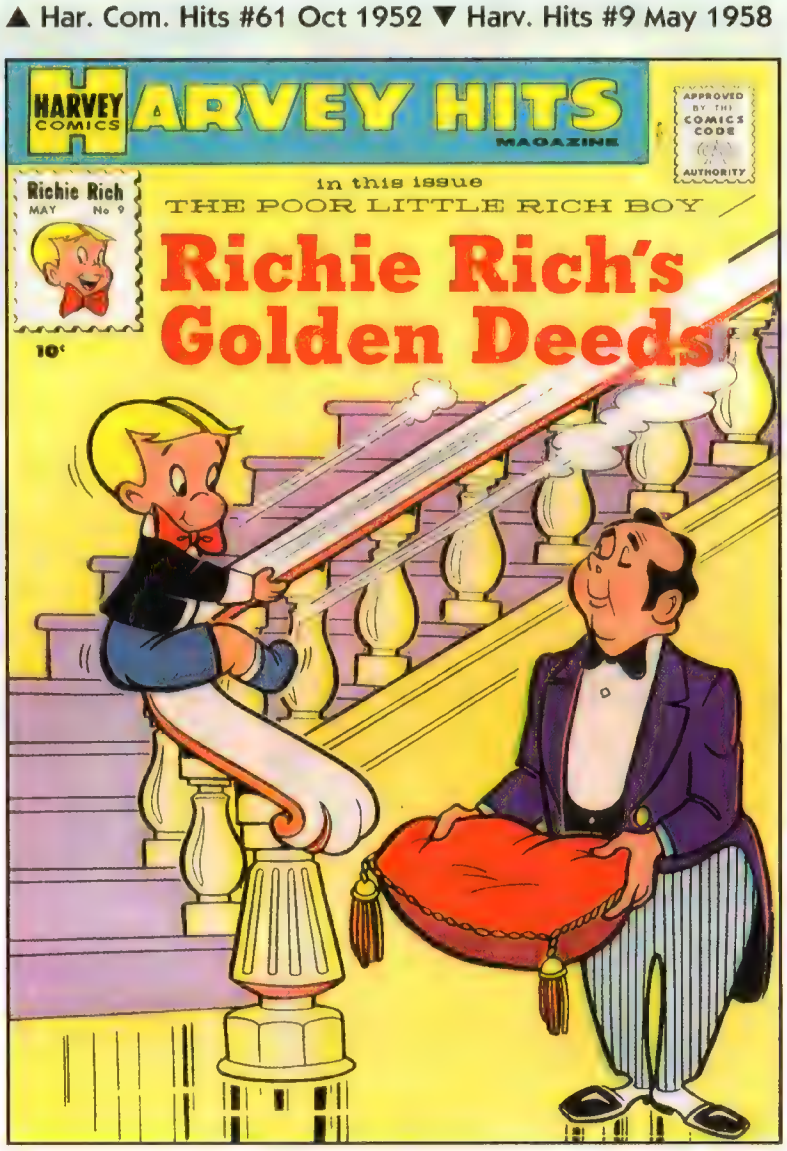
▲ Little Dot #4 Mar 1954



▼ CTFG #7 Dec 1952



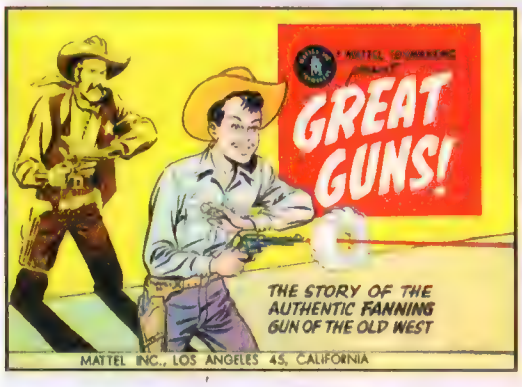
▲ Har. Com. Hits #61 Oct 1952



▼ Harv. Hits #9 May 1958

Extremely rare Chicago Roller Skate Co. half-size give-away **Skating Skills** (1957) produced in the distinctive ACG style.

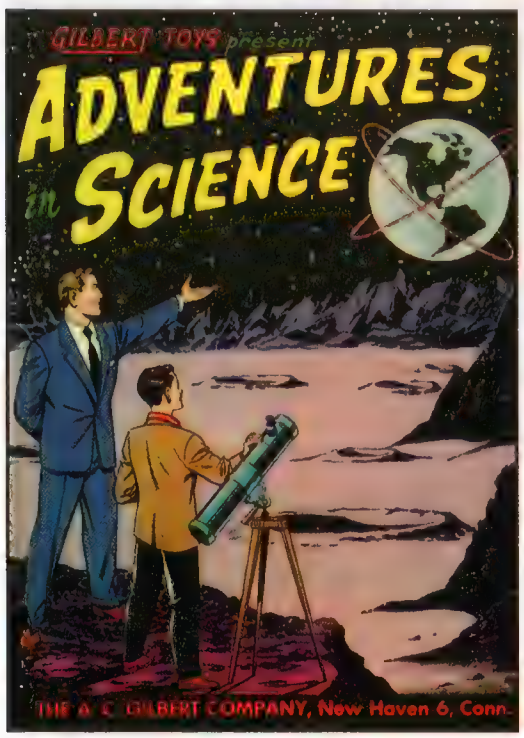
Dazy BB Gun third size comic **Fun on the Range**.



Gilbert's **Adventures In Science** (1958) contains an atom bomb panel.

In 1956 Braniff International Airways asked Kurt to illustrate their onboard comic giveaway **Wings of Adventure**.

The scarce Mattel **Great Guns!** is highly sought after by both comic collectors and toy gun collectors.



Incredibly, the King Edward Cigar Co. created a comic book extolling the virtues of cigar smoking in the now highly collectible and rare 1957 mini-comic **Cigarama!**

Howard Johnson's children's menus (Issue #7, 1962, shown here) featured some classic aliens and a self-portrait.

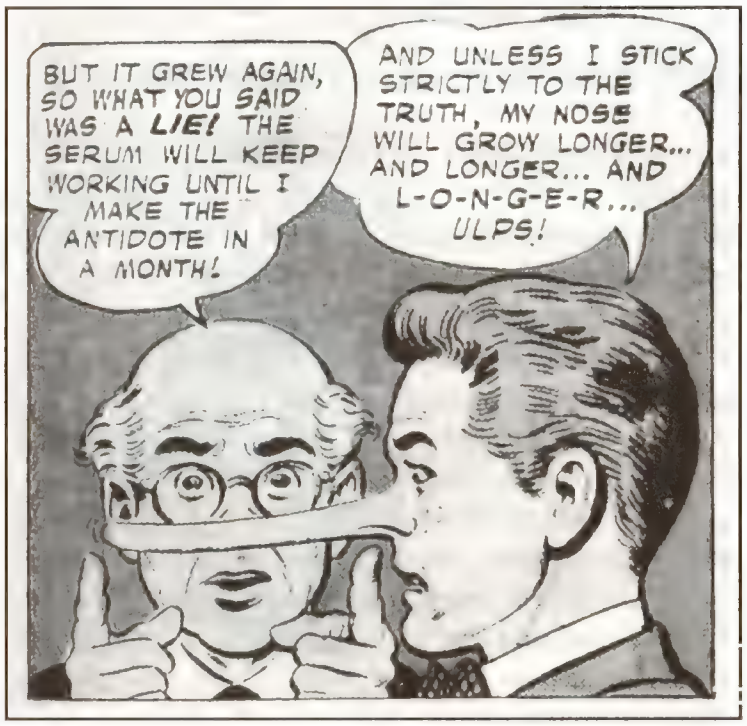
▲ #91 May 1948 (Note label) ▼ #132 Feb 1953

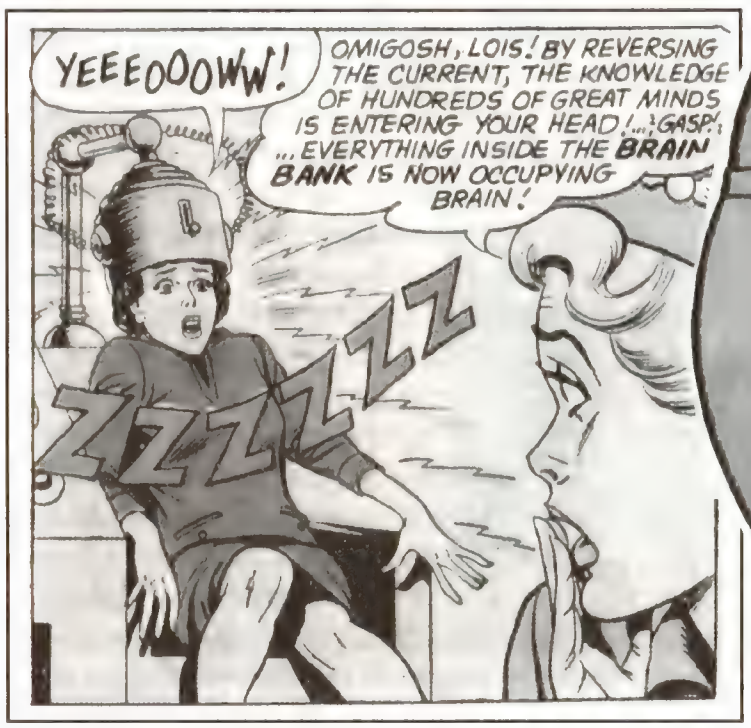
▲ #90 Apr 1948 ▼ #95 Sep 1948

10¢ NO. 132 FEB.
A FAWCETT PUBLICATION
TOM MIX
MASTER COMICS
IN THIS ISSUE THRILL JAMMED STORIES STARRING
CAPTAIN MARVEL JR.
TOM MIX AND NYOKA, THE JUNGLE GIRL
EXTRA! FOR LAUGHS, THE WHACKIEST
TEENAGER OF THEM ALL, OZZIE!

▲ LL Ann. #1 Sum/62 ▼ LL Ann. #2 Sum/63

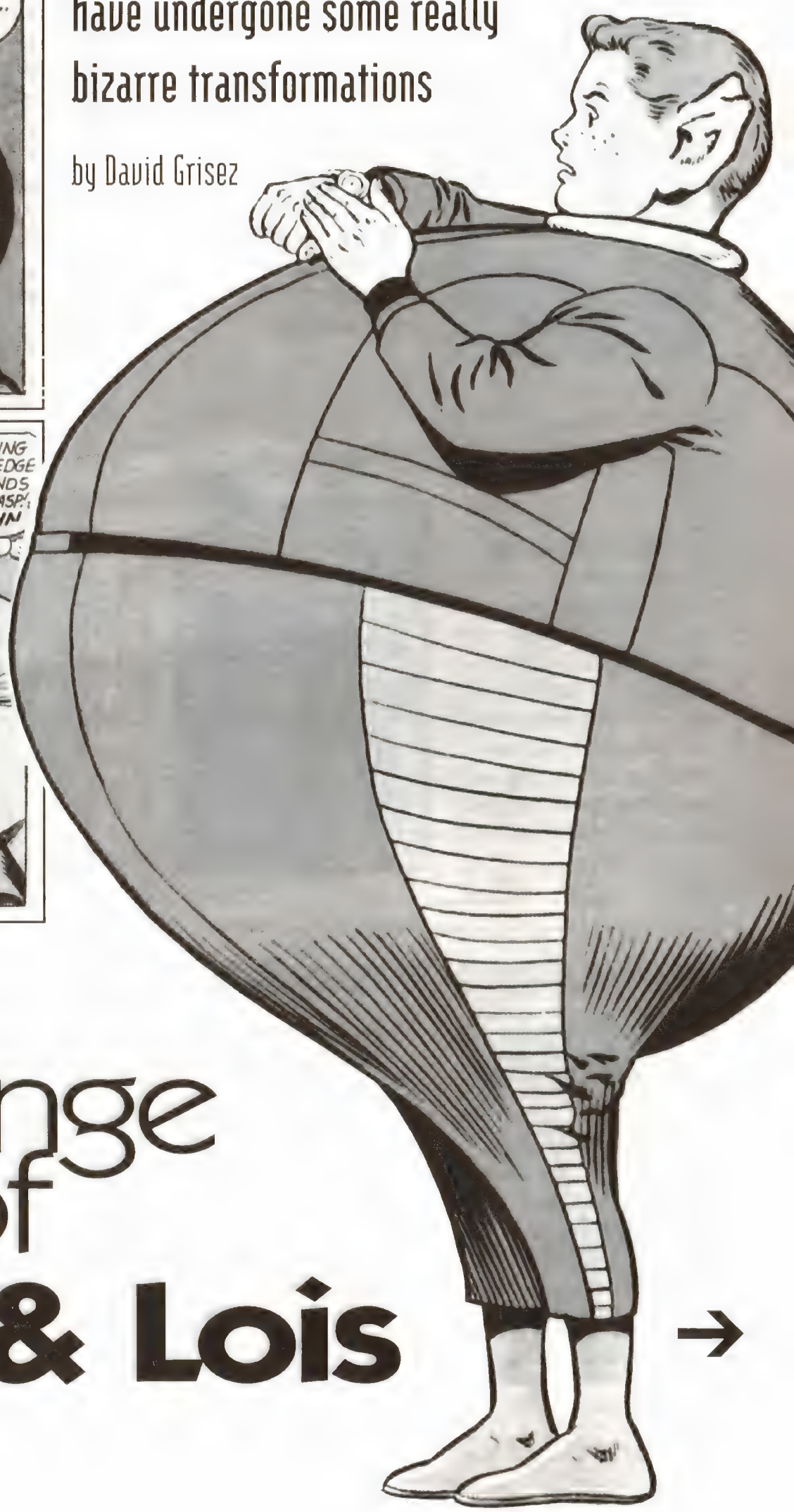
▲ 80 Pg. Giant #2 9/64 ▼ 80 Pg. Giant #13 8/65


BUT IT GREW AGAIN, SO WHAT YOU SAID WAS A LIE! THE SERUM WILL KEEP WORKING UNTIL I MAKE THE ANTIDOTE IN A MONTH!
AND UNLESS I STICK STRICTLY TO THE TRUTH, MY NOSE WILL GROW LONGER... AND LONGER... AND L-O-N-G-E-R... ULPS!


YEEEOOWW!
OMIGOSH, LOIS! BY REVERSING THE CURRENT, THE KNOWLEDGE OF HUNDREDS OF GREAT MINDS IS ENTERING YOUR HEAD!...GASP!... EVERYTHING INSIDE THE BRAIN BANK IS NOW OCCUPYING BRAIN!
ZZZZZZZ

Superman's Pal and Superman's Girlfriend have undergone some really bizarre transformations

by David Grisez



The Strange Lives of **Jimmy & Lois**

→

The Witch of Metropolis

10¢
SUPERMAN'S GIRL FRIEND
LOIS LANE
Featuring "The WITCH of METROPOLIS!"
HEE-HEE! THANKS TO THIS WITCH'S BROOMSTICK, NOW I CAN FLY AS FAST AS YOU, SUPERMAN!
GREAT GUNS! LOIS HAS SUPERNATURAL POWERS AND THEY MAY PROVE MIGHTIER THAN MINE!

In "The Witch of Metropolis" **Lois Lane #1** (Mar/Apr 1958), Lois inhales old age serum and becomes an ugly hag. But it's Superman who actually creates her witchy effects, including hexing and broom riding. It turns out that all the "HIX-HOX-HEX" happenings are just another scheme to prove Clark is the Man of Steel.

Fattest Girl in Metropolis

In "The Fattest Girl in Metropolis" (**Lois Lane #5**, Nov/Dec 1958), Superman has a scientist make Lois 'super' fat so an assassin won't recognize her. Peppered with lots of not-so-politically correct, anti-overweight comments made by a superbeing that usually thinks nothing of lifting aircraft carriers or propelling giant meteors back into space!

10¢
SUPERMAN'S GIRL FRIEND
LOIS LANE
WHAT I'D GIVE TO BE THE SLIM LOIS LANE I USED TO BE! I SEE THE REFLECTION IN THIS TRICK MIRROR IS SUPERMAN EVER SAW ME NOW, I'D DIE!
Featuring LOIS LANE as "The FATTEST GIRL in METROPOLIS!"
HALL OF MIRRORS
FUN HOUSE

The Fat Boy of Metropolis

10¢
SUPERMAN'S PAL
JIMMY OLSEN
Featuring "The FAT BOY of METROPOLIS!"
HAPPY JIMMY! THE MARAVIAN PROMISED TO GIVE YOU YOUR WEIGHT IN TWELVE AND YOU'RE RE-GOING IN AT 300 POUNDS!
B-BUT I DON'T WANT TO BE FAT! NOT FOR ALL THE JEWELS IN THE WORLD! CAN'T YOU HELP ME, KRYPTO? SUPERMAN? PLEASE!

In **Jimmy Olsen #49** (Dec 1960), Professor Potter's evil assistant slips Jimmy a vitamin "weight increaser" to create "The Fat Boy of Metropolis." The increaser causes Jimmy to become (note the delicate phrasing) "fat as a hippo!" The plot 'thickens' (oops) as Jimmy finds himself in impossible situations caused by his newfound tonnage.

It's well known that the Superman mythos took a "left turn" during the Silver Age, focusing more on the supporting cast and less on the Man of Steel's abilities. Many have suggested possible reasons for this. One possible explanation is that during the Golden Age, the less sophisticated readers of the day were happy with the novelty of Superman. He maintained his popularity by merely racing faster than a speeding bullet and being more powerful than a locomotive. But as time marched on, Superman was forced to bench press planets, dive into the sun to clean his clothes, and generally become as powerful as a god. There was simply less and less that could challenge Superman, resulting in less and less to keep the reader in suspense.

Another suggested cause which also brought attention to the supporting cast was the TV show which hit in the early 1950s. Suddenly a whole new (and much larger) audience elevated Jimmy and Lois to household names... so much so in fact that the unprecedented *Superman's Pal, Jimmy Olsen* #1 was published as a back-to-school issue in 1954 without so much as a *Showcase* tryout.

The red-haired, freckle-faced, bow tie wearin' cub reporter was daring, inventive and charismatic. And his adventuresome companion Lois... she was fearless (reckless?) fiery, jealous, curious, and after the Man of Steel... romantically speaking that is. Although the character of Lois was often hampered by her reliance on Superman (she fell out of more windows than she took elevators) she also reached an unprecedented level of popularity compared to other supporting characters... leading to her own book... which she got immediately after her "tryout" in *Showcase* #9 and 10.

(It should be noted that Lois Lane holds the honor of being the first *Showcase* feature to get her own mag, ahead of Challengers of the Unknown, Atom, Green Lantern, and even the Flash. A few noted collectors and historians have even made a case suggesting that *Superman's Girl Friend, Lois Lane* #1 (March/April 1958) may rightly be credited as the first comic book of the Silver Age... instead of the often-cited *Showcase* #4.)

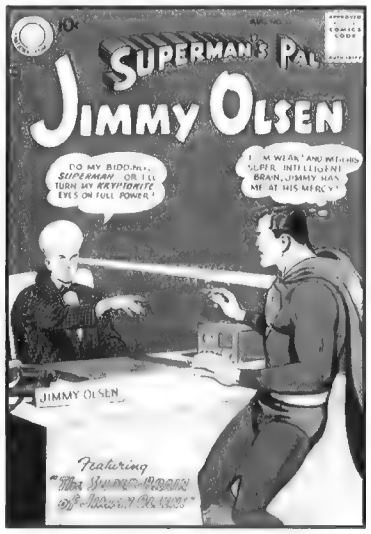
Both *Lois Lane* and *Jimmy Olsen* feature incredible and endearing artwork by comic legends Curt Swan and Kurt Schaffenberger, along with other DC greats. This, combined with writing by a slew of some of the most inventive comic writers assembled under one roof and the editorial vision of the great (and sometimes infamous) editor Mort Weisinger, made the two titles instant reader favorites at the stands.

All this popularity and exposure ultimately led to experimentation, and that is the focus here. (Whew... and what experimentation!) One of the strangest subgenres in DC collecting is "Jimmy and Lois transformed" stories. The number of these is unbeliveable (many more than could possibly be covered in a single article)... so I've described just some of the more memorable and fun examples here. Incredibly, this article is only a glimpse into the wild and wacky world of weird Jimmy/Lois transformations.

(Speaking of wild and weird, don't forget to check out the first page of the color section for Jimmy's most famous transformation,"The Giant Turtle Man" from *Jimmy Olsen* #53, Jun 1961. This unforgettable yarn depicts the now-familiar half turtle-half human Jimmy-giant on a rampage, destroying an entire navy flotilla and the Metropolis Harbor Bridge! What a classic!)

So get ready to drop your jaw and gasp out loud (or perhaps choke), as you journey into the amazing, outrageous, bizarre, humorous... and strange lives of Jimmy Olsen and Lois Lane!

Super Brain of Jimmy Olsen



In "The Super Brain of Jimmy Olsen" (**Issue #22**, Aug 1957), Professor Potter's experiment evolves Jimmy into "a man of the future." Jimmy's skull grows to enormous size, he loses all his hair (a DC requirement when one gains super intelligence), radiates gravity rays, uses x-ray vision, and (amazingly) threatens to reveal Superman's secret identity.

The Super Nose for News

Adapting to wacko anatomy is just another day in the life for our red-headed pal. In "The Super Nose for News" (**JO #32**, Oct 1958), Prof. Potter mixes up a cure for the common cold (nasal spray). Every time Jimmy lies his nose grows to incredible lengths (just like you-know-who). The serum almost becomes Supe's undoing, but the race for the antidote is won by a... er... nose.

BUT IT GREW AGAIN, SO WHAT YOU SAID WAS A LIE! THE SERUM WILL KEEP WORKING UNTIL I MAKE THE ANTIDOTE IN A MONTH!
AND UNLESS I STICK STRICTLY TO THE TRUTH, MY NOSE WILL GROW LONGER... AND LONGER... AND L-O-N-G-E-R... ULPS!

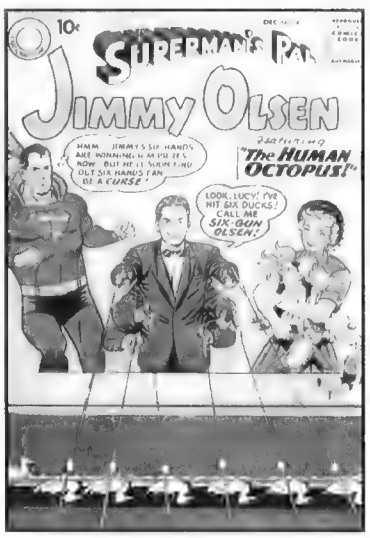
Lois Lane's Super Brain

Lois gets her shot at super intelligence in "Lois Lane's Super Brain" (**LL #27**, August 1961). Her curiosity leads to trouble (again) when she experiments with an "electrical wave computer." The results are predictable as her head grows and her hair falls out (remember DC's requirement)... but her intelligence doesn't override her foremost concern... her looks.

The Gorilla Reporter

Comic readers must've loved stories starring our simian buddies... and **JO #24** (Oct 1957) was no exception. Seems Jimmy actually has his mind transferred into a gorilla's body when the scientific experiment goes awry. Jimmy performs the usual zany gorilla-related stunts and even manages to catch a carload of bank robbers. This one's a super simian classic.

The Human Octopus



Issue #41 (Dec 1959) presents a multiple-armed Jimmy Olsen in "The Human Octopus." In this truly offbeat tale, Jimmy accidentally eats "a space fruit" (where did they get this stuff?) that causes him to grow four extra arms. Jimmy's attempt to exploit his new power, revel in his newfound ability, and impress galfriend Lucy Lane never quite works out.

The Bizarro Jimmy Olsen

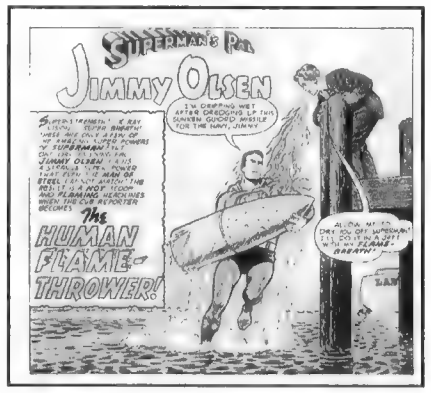
It came as no surprise when the cub reporter becomes "The Bizarro Jimmy Olsen" in issue **#80** (Oct 1964). Professor Potter turns him into one of the hapless figures and the adventure even takes Jimmy to the Bizarro World. It should be noted that in **Jimmy Olsen #87** (Sep 1965) our favorite bow-tie wearing reporter is only disguised as Bizarro Jimmy #1.

The Colossus of Metropolis

Jimmy gets his chance to challenge Titano the Super Ape in "The Colossus of Metropolis" (**JO #77**, Jun 1964). Titano gets the King Kong thing going and Jimmy is forced to drink an enlarging compound to try and trick the king-sized gorilla into early retirement. Another classic story that features a giant ape and another conveniently-created serum.

The Human Flame Thrower

In **JO #33** (Dec 1958) Jimmy becomes "The Human Flame Thrower" as yet another experiment (this one involving fireflies no less) goes terribly wrong. The ill-fated cub reporter drops a bottle and absorbs the chemical. The result? Oxygen in the air reacts to Jimmy's breath. Now a menace, he is forced join the circus (sob). But things really heat up when crooks force Jimmy to use his hot breath for illgotten gain.



Lois Lane... The Cat

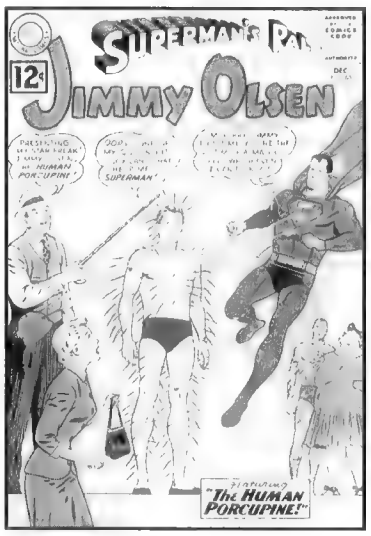
Lois took another trip to the pet-groomer when "They Call Me The Cat" (**LL #66**) hit the stands in July, 1966. The fur flies when a red-skinned female alien falls in love with Superman. In an attempt to rid herself of her #1 romantic rival, the alien transforms Lois, with the resulting "cat-tastrophe" leaving the Planet reporter not feline very fine as she grows furry paws.

Mermaid From Metropolis

"The Mermaid From Metropolis" is a fishy, gams-be-gone story first published in **Lois Lane #12** (Oct 1959). A shipwreck collapses on Lois while she's scuba diving, crushing her legs and lungs. Saved by Aquaman, the world's most skilled surgeons have no choice but to make Lois into a water-breathing, flipper-flopping mermaid. The cameo by the "King of the Seven Seas" makes this tale more fun than a fish fry.

YOUR LUNGS WERE COLLAPSED AND YOUR LEGS WERE CRUSHED! SO DR. HANSON USED HIS SURGICAL SKILL TO ADAPT YOU PERMANENTLY TO A WATERY LIFE! HE GAVE YOU INTERNAL GILLS...ENCASED YOUR INJURED LEGS INSIDE CARTILIGINOUS TISSUE! IN SHORT, YOU'VE BECOME... A MERMAID!
GASP!... OH, NO! NO!

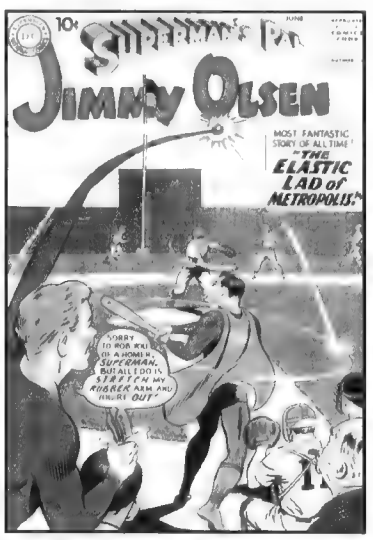
The Human Porcupine



In this prickly tale, Jimmy meets Miss Gzptlznz (Mr. Myxtlpk's girlfriend) for the second time. The jilted 5th dimension fem-imp makes Jimmy sprout quills (**JO #65**, Dec 1962) because of an unguarded comment. We're kept on pins and needles (ouch!) when Jimmy loses his reporter job and only the circus will hire him. (Jimmy's used to the circus by now.)

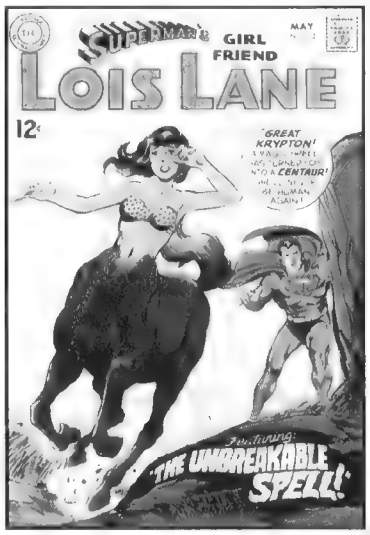
E-L-A-S-T-I-C Lad

Jimmy is well-known for his dual identity as Elastic Lad. He first became the "super hero" in **Jimmy Olsen #31** (Sep 1958) returning for a sequel in **JO #37** (Jun 1959). In #31, Jimmy opens a box retrieved from space (by Superman) and accidentally breaks the bottle containing a serum which causes Jimmy to bend, stretch and knot just like Quality's Plastic Man.



Collector David Grisez was transformed into a comic book-reading mutant in 1962… but unlike Jimmy and Lois, he never changed back.

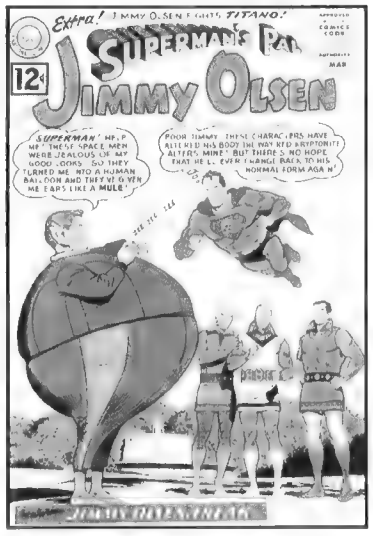
Lois The Centaur



Not to be outdone by any super pet, Lois becomes a thoroughbred herself in **LL #92** (May 1969) in a full-length adventure called "The Unbreakable Spell." Lois is cavorting with Comet the super horse when the wizard Maldor transforms her first into a Centaur and then a full-fledged filly. Maldor's bent on revenge against Biron (Comet's human form).

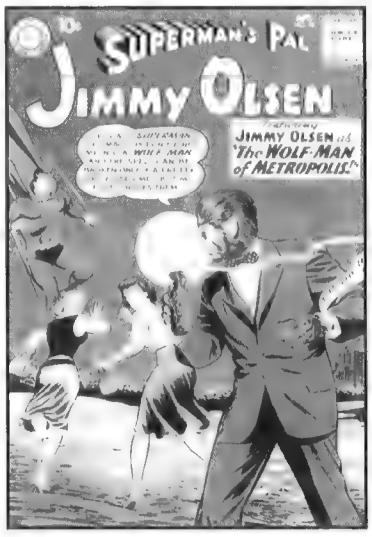
Jimmy Olsen, Freak

Jimmy gains enormous weight yet again in **JO #59** (Mar 1962), when he becomes "Jimmy Olsen, Freak." Gorgeous Ilona of the Sunev galaxy wants to wed our cub reporter when four jealous Sunevian males show up to make trouble for Superman's pal… blowing him up to mammoth size, giving him mule's ears, and making his tongue a foot-long!



Wolf-man of Metropolis

Jimmy's first sojourn into lcanthropy is in "The Wolf-man of Metropolis" (**JO #44**, Apr 1960). He transforms by drinking a potion of Merlin's. The antidote? A super kiss! In "Jimmy Olsen, Wolf Man" (**#52**, Apr 1961), Mxyzpltk makes Jimmy drink again but this time a smack won't do it, but kisses from Supergirl, Lori, Lana and Lucy make Jimmy a real "wolf" man.



Madam Jekyll of Metropolis

The classic tranformation story is reinvented when Lois turns into "The Madam Jekyll of Metropolis" (**LL #33**, Oct 1962). This time the cause is red Kryptonite, changing Miss Lane into a hairy berserk creature. After thrashing Jimmy's desk ("jeepers Lois") and cutting off Lucy's hair ("great Scott!") Lois attempts to kill Supe with the more "generic" green Kryptonite.

SUPERMAN WILL BE IN THE AUDITORIUM OF METROPOLIS UNIVERSITY IN HALF AN HOUR! YOU COULD FINISH HIM OFF WITH THIS CHUNK OF GREEN KRYPTONITE!
YES! GREEN KRYPTONITE WOULD DESTROY HIM FOR GOOD! GIVE IT TO ME!

The Jimmy From Jupiter

In the earth-bound outer space classic "The Jimmy From Jupiter," (**Jimmy Olsen #32**, Oct 1958) Jovians (from Jupiter no less) manage to put points on Jimmy's ears eight years before Mr. Spock. Problems begin for everyone when Jimmy discovers he has the Jovian ability to read minds… even Superman's. This causes (you guessed it) the usual dual identity "crisis."

The Alien Lois Lane

Lois made some radical transformations outside of her own title including "The Man Who Married Lois Lane" in **Superman #136** (Apr 1960, lovingly reprinted in **Lois Lane Annual #2**). In the story, Lois is bent upon marrying X-Plam, an alien whose planet's atmosphere turns Lois blue-skinned and bug-eyed. The classic is made even more memorable by X-Plam's nifty convertible flying saucer!.

PLEASE, LOIS! DON'T BE UPSET! YOU DON'T HAVE TO BREAK IN! THERE'S A DOOR ON THE OTHER SIDE OF THE HOUSE!
SOB! HOW IRONIC! I NOW HAVE SUPER-POWERS! BUT AT WHAT A PRICE... IF I LOOK LIKE THOSE CREATURES!

ompared to buying Marvel or DC Comics, buying Harvey books can be a strange experience. If you went into a comic store and purchased all of the *X-Men* or *Batman* (or a healthy chunk), you can bet that in a few weeks some new *X-Men* and/or *Batman* would be re-stocked. To the comic shop owner, it would be clear that someone is out there buying *X-Men* and *Batman*, and so he would set about buying more. Not so with Harvey (or Archie or non-superhero for that matter). When you go into a shop and buy all of the Harveys, that's it! They just won't be re-stocked and the proprietor rarely makes an effort to get more. It has been a rare experience for me to purchase Harveys then return at a later date later to discover that the bins had actually been restocked. In fact, many stores seemed almost "relieved" that someone cleared out the Harvey box.

So it's not surprising that some Harvey titles are hard to find. I don't know if this is due to the scenario mentioned above or due to the fact that some Harvey titles had such low print runs that even a well-stocked shop would have a hard time obtaining them (or both).

But I do know that after avidly seeking out and collecting my fair share of Harvey Comics over the last 15 years (and consulting with other Harvey collectors from all over the country on the same mission), there are some books that are clearly high on the "toughest-to-find Harveys" roster. But before we get to the top ten, I'd like to overview and discuss the general scarcity of Harvey World books on a character-by-character basis. I believe this will help other collectors better understand the big picture regarding the most difficult-to-find Harveys.

Baby Huey

I would venture to say that it is very difficult to find any Huey-related issues at all. There weren't too many made anyway, and the ones that were published hit the stands in the '50s and '60s, making them that much tougher

SWEEPING AWAY THE MISCONCEPTI

to find. This is possibly the hardest series to complete with the first 20 issues being the most difficult to locate. And the title that is even more difficult is *Paramount Animated Cartoons*, the title that preceded *Baby Huey* and ran for only 22 issues.

Casper

On the other hand, *Casper* comics tend to be in plentiful supply. Even issues from the early '50s and the St. Johns are not all that difficult (except, of course in high grade). It probably helps to have a hit movie and cartoon series, making even more of those old books surface. In the last year or two at conventions, most dealers had *Casper* even if they didn't have any other Harveys for sale.

In spite of this, there are a couple of harder-to-find titles starring Casper. They are *Casper and Nightmare* (A.K.A. *Nightmare and Casper*), *Famous TV Funday Funnies* and *TV Casper and Company*. I finally did get the sole *Funday Funnies* issue a couple of years ago and had to pay more than I planned... and I've never seen it offered before or since.

Hot Stuff

Overall, the *Hot Stuff* title isn't too difficult to find... except for the first 30 issues or so. The little devil title that is tough is *Hot Stuff Sizzlers* (again especially in high grade). *Devil Kids* is quite easy to find (excepting the giant issues). I've yet to nail down why the low numbers of the *Hot Stuff* run were printed in short supply, and then in later issues printed in ample supply. And if you think that's a strange anomaly, consider the situation with *Sad Sack* on following page.

Jackie Jokers

Relatively speaking, of the four issue run, #1 and 2 are the "easiest" to locate, but all of them are not that easy to find, which is why this title was eventually replaced by "*Richie Rich and Jackie Jokers.*"

Little Audrey

These comics generally are available, except for the earliest numbers published by St. John and final issues produced in the 1970s (just like many other titles). Even *Little Audrey Clubhouse* and *Little Audrey TV Funtime* are easier to find than some of the 1970's giants. This leads me to believe that until the '70s, *Audrey* was one of Harvey's best sellers.

Little Dot

Little Dot issues below #100 and above #159 are very, very hard to find. Her companion titles *Little Dot's Uncles and Aunts* and *Little Dot Dotland* are of varying difficulty. I think *Little Dot* and *Baby Huey* rank as the two hardest sets to complete... and they are especially collectible because of the Richie Rich stories they contain. In fact, Richie's first appearance was in *Little Dot* #1.

By Mark Arnold

N & THE MYSTERY

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Little Lotta

As with *Little Dot*, *Little Lotta* is tough... but I must also say that (amazingly) in recent years, I have made major progress towards completion of *Little Lotta* and *Little Lotta in Foodland*. The hardest issues of this run to find are pre #65, and the final issues are relatively easy. (Another Harvey puzzle.)

Richie Rich

Contrary to many previous reports over the years, no *Richie Rich* issues are very difficult to find. But if I had to pick the toughest numbers, I'd say *Richie Rich* #3-10 and issues #210-218 (the end of the original run in 1982). The popular and keenly collected *Richie Rich Millions* can be difficult, but in most cases it's not rarity as much as perceived popularity and price (most of the books I've seen are marked with far higher price tags than other Harvey character titles). It should also be noted that finding high grade issues of many of the giants can be a problem.

CBM CHECKLIST

10 Tough Harveys

The following (compiled by fellow Harvey collector Quinton Clem and me) is a list of what we believe are the hardest-to-find Harvey World comics (especially in high grade):

1. The hardest, rarest "Harvey World" comic to find in high grade is **Little Dot** #1 (Sep 1953). Much more so than **Richie Rich**.

2. **Harvey Hits** #7 (Mar 1958). This first Wendy is extremely difficult to locate.

3. **Casper the Friendly Ghost** #7 (Dec 1952). Try finding this!

4. **Nightmare and Casper** #1 (1963). Don't see this charming squarebound too often, especially in higher grade.

5. **Harvey Comic Hits** #60 (Sept 1952). Good luck finding this first Harvey Casper!

6. **Harvey Hits** #9 (May 1958). "Richie Rich's Golden Deeds" is seldom seen at all... in any grade!

7. **Harvey Comic Hits** #61 (Oct 1952) really **Casper the Friendly Ghost** #6, the numbering anomaly adds to the interest and scarcity.

8. **Friendly Ghost Casper** #1 (Aug 1958). I see it occasionally offered for sale, but never in high grade.

9. **Sad Sack** #30-100 (1954-1959). Contrary to the general mythology, these are much harder to find than the earlier issues.

10. **Little Dot** #4, 6, 8, 9, 11, 13, 14, 18, 20, 44 (1954-1956, 1959). For some reason these are rarely, if ever, seen for sale.

Sad Sack

Overstreet suggests that very few of the first 22 issues of *Sad Sack* are available. (These are the civilian issues.) My experience has been different. I find *Sad Sack* #30-100 far more difficult to find. Granted, many of those issues were reprinted later, but it's amazing how hard they are considering the *Overstreet* claim. Besides *Sad Sack* #30-100, *Little Sad Sack* and *Sad Sack Goes Home* are also toughies. The rest are generally in plentiful supply. The easiest *Sad Sack* title to find is *Sad Sack's Army Life*.

Spooky

Overall, *Spooky* is the easiest title to complete. They are in plentiful supply and there are not as many total issues to collect. The one difficult title is *Tuff Ghosts*, but I've still seen quite a few of those on the market.

Stumbo

Stumbo Tinytown can be a little more difficult than *Spooky*. The early issues tend to pop up more frequently, and they are pricey for some unknown reason.

Wendy

These are generally fairly easy-to-find issues, but the later numbers of *Wendy* and *Wendy Witch World* are nearly impossible. In the later issues, Wendy seems to have suffered the same fate as *Little Dot* and *Little Audrey*.

Other Miscellaneous Harveys

Certain key issues of *Harvey Hits* are impossible to find (like the *Buzzy* issue), while others (*Gabby Gob* and *G.I. Juniors*) are always sighted. (I don't see *Herman and Katnip* all that often, either.) *Harvey Comic Hits* can be found but can be pricey. *Harvey Collector's Comics* are easy, especially the *Richie* issues. Other items like *Astrocomics* and various Harvey giveaways are uneven as to scarcity. Many of the Jeff Montgomery and Alan Harvey (post-1986) issues are available, but I usually see *Tom and Jerry* and *Woody Woodpecker* more often than *Richie* or *Casper*.

Many of the above, however, are available through Diamond International Galleries. Other dealers who print catalogues from the East Coast also have a plentiful supply of Harveys, though usually (I feel) overpriced. I suspect a lot of dealers still don't advertise they even carry them, much less know what it is they have available.

Well, that's the run down. Good luck and happy collecting to all *CBM* readers who are interested in the Harvey World material and even searching for the top ten toughest Harveys!

Mark Arnold is the editor The Harveyville Fun Times, a fanzine devoted to the interests of Harvey collectors and historians. Mark can be contacted at P.O. Box 2616, Saratoga, CA 95070. (Email thft@worldnet.att.net)

Mark Arnold should be credited as the originator of this idea (see his article published back in late 1991 in *The Harveyville Fun Times* #5). Its been a few years, so I thought I'd provide an update since more than half a decade has passed and the values on many of the Harvey books have now changed (some of them quite substantially, over the last two years). I will be comparing the prices Mark quoted in 1991 with prices now listed in *Overstreet* as of this writing in early 1998. Mark pointed out lots of inconsistencies regarding Harvey values based on first appearances, etc. Those inconsistencies still exist, but prices have gone up. It's really the NM categories that have shot up in value, as you will see below. I will mainly be dealing with the Harvey World characters including Sad Sack, but not Dick Tracy, Joe Palooka, Blondie, Dagwood, Harvey Horror titles, etc. In Mark's original article, he listed them by year of publication, from oldest to newest. I have elected to mention them by character, alphabetically, regardless of year issued.

Baby Huey the Baby Giant #1

(Sep 1956)

BHTBG has more than doubled in price in 6 years! I'm not sure of the reason for this, but could guess the Baby Huey cartoons of 1994 and 1995 might have stirred some interest for collectors. First appearances must having noth-

Harvey Seeds

BY QUINTON M. CLEM

HARVEY SLEEPERS

By Title in Alphabetical Order

Title	1991	1997	% inc
Baby Huey and Papa #1 (5/62)	$56	$140	250%
Baby Huey In Duckland #1 (11/62)	$35	$100	286%
Baby Huey The Baby Giant #1 (9/56)	$150	$325	217%
Casper & Nightmare #6 (11/64)	$12	$30	250%
Casper The Friendly Ghost #1 (9/49)	$375	$1,100	293%
Casper The Friendly Ghost #7 (12/52)	$120	$265	221%
Casper's Ghostland #1 (W/58)	$60	$140	233%
Devil Kids Starring Hot Stuff #1 (7/62)	$50	$120	240%
Friendly Ghost Casper #1 (8/58)	$100	$220	220%
Harvey 3-D Hits #1 (12/53)	$80	$155	194%
Harvey Comic Hits #60 (9/52)	$130	$260	200%
Harvey Comic Hits #61 (10/52)	$130	$265	204%
Harvey Hits #1 (9/57)	$100	$200	200%
Harvey Hits #3 (11/57)	$350	$700	200%
Harvey Hits #4 (12/57)	$52	$120	231%
Harvey Hits #7 (3/58)	$52	$140	269%
Harvey Hits #9 (5/58)	$200	$340	170%
Hot Stuff #1 (10/57)	$100	$285	285%
Hot Stuff Sizzlers #1 (8/60)	$35	$90	257%
Little Audrey #1 (4/48)	$135	$265	196%
Little Audrey and Melvin #1 (5/62)	$32	$60	188%
Little Audrey Clubhouse #1 (9/61)	$21	$60	286%
Little Audrey TV Funtime #1 (9/62)	$20	$50	250%
Little Dot #1 (9/53)	$350	$700	200%
Little Dot's Dotland #1 (7/62)	$32	$70	219%
Little Dot's Uncles and Aunts #1 (10/61)	$32	$80	250%
Little Lotta #1 (11/55)	$130	$290	223%
Little Lotta Foodland #1 (9/63)	$40	$100	250%
Little Max #1 (10/49)	$60	$105	175%
Nightmare & Casper #1 (8/63)	$32	$48	150%
Paramount Animated Comics #1 (2/53)	$70	$130	186%
Playful Little Audrey #1 (6/57)	$80	$160	200%
Richie Rich #1 (11/60)	$440	$1,300	295%
Richie Rich Dollars & Cents #1 (8/63)	$56	$140	250%
Richie Rich Millions #1 (9/61)	$70	$165	236%
Richie Rich Success Stories #1 (11/64)	$56	$140	250%
Sad Sack & the Sarge #1 (9/57)	$35	$110	314%
Sad Sack Army Life #1 (10/63)	$14	$45	321%
Sad Sack Comics #1 (9/49)	$150	$375	250%
Sad Sack Laugh Special #1 (W/58)	$24	$85	354%
Sad Sack's Funny Friends #1 (12/55)	$24	$75	313%
Sad Sad Sack World #1 (10/64)	$6	$22	367%
Spooky #1 (11/55)	$100	$250	250%
Spooky Spooktown #1 (9/61)	$40	$110	275%
Stumbo Tinytown #1 (8/63)	$70	$125	179%
Tuff Ghosts Staring Spooky #1 (7/62)	$24	$70	292%
TV Casper and Company #1 (8/63)	$30	$85	283%
Wendy #1 (8/60)	$50	$130	260%
Wendy Witch World #1 (10/61)	$32	$85	266%

ing to do with the value, because this certainly wasn't one. See below. It does, however, sport an infinity cover.

Paramount Animated Comics #1

(Feb 1953)

Even though this is listed in *Overstreet*, this issue does not really exist. (See *Harvey Comics Hits* #60 below to show you what this issue really is. Both #1 and #2 are *Harvey Comic Hits* #60 and #62, respectively, while *Casper* #6 is *Harvey Comic Hits* #61. Confused? Let's spell it out...

1) There is no *Paramount Animated* #1 or 2 at all.

2) *Harvey Comic Hits* #60 is really *Paramount Animated Comics* #1 and *Harvey Comic Hits* #62 (not #61) is really *Paramount Animated Comics* #2. The regular *Paramount Animated* series begins with #3.

3) *Harvey Comic Hits* #61 is really *Casper* #6, the first five numbers being the St. John's issue; the regualtr Harvey series begins with *Casper* #7.

4) *Harvey Comics Hits* ends with #62 and becomes *Paramount Animated Comics* #3-22. Beginning in issue #9 the logo changes to Baby Huey but the indicia continues to read *Paramount Animated*. Then the title is cancelled to be immediately replaced (without missing an issue) with *Baby Huey* #1. The likely reasons for this were (a) the crackdown on compliance with the 2nd class matter postal regulations and (b) Harvey had previously purchased the Paramount characters and so no longer needed the *Paramount Animated* title.

Paramount Animated Comics was basically a showcase title for Baby Huey, Buzzy the Crow, and Herman and Katnip. By issue #7, Huey becomes the permanent cover feature, and by issue #9 (as stated above) the title shifts to Baby Huey completely. Issue #7 is valued at $125 in Mint ($75 in 1991), considerably more than #2-6 (apparently in recognition of the logo change and the fact that Baby Huey becomes the permanent cover feature). The title lasts until issue #22. By this time, Harvey had purchased the Paramount characters, because the next issue is titled *Baby Huey the Baby Giant* #1. But I think it's important to keep in mind that this title is not Baby Huey's first appearance in comics. That distinction belongs to a St. John's title that will be elaborated upon later. (I mention these two titles together simply because to separate them misrepresents the continuity. It's all "Baby Huey" so to speak, no matter the title.)

Baby Huey & Papa #1

(May 1962)

Another hefty increase, very consistent with the increased movement on its predecessor title, Baby Huey. This was BH's first spin-off title.

Baby Huey in Duckland #1
(Nov 1962)

The 3rd and last spin-off for Huey, close to triple what it was in 1991. The fact these are all giants may have something to do with it, and finding giants in high grade is not easy. Diamond has some, but not all, and not #1 or #2.

Casper, the Friendly Ghost #1
(September 1949)

Here is where you will find the first appearance of Casper and Baby Huey in any form of media, and the NM price genuinely reflects this. It would not be fair not to note however, that the dramatic price increase really took place in 1996, in the first price guide following the release of the Casper Movie. While this seems high, compared to first appearances of many other comic characters that are not as well known, this is still low. As Mark mentioned in his article six years ago, good luck finding it in NM condition.

Harvey Comic Hits # 60
(September 1952)

This is Casper's first appearance in a Harvey Comic, and is also Baby Huey's. Hey, at least it's worth more than *Friendly Ghost Casper* #1, issued six years later. But as far as Huey is concerned, his #1 fetches more than this, and it was issued four years later.

Harvey Comic Hits # 61
(October 1952)

Now this is also considered *Casper the Friendly Ghost* #6, since a sixth issue was never issued and is priced reasonably when compared to *HH* #60 above.

Casper, the Friendly Ghost #7
(December 1952)

Technically the "first" Casper title after Harvey began publishing the good-natured spook. *CTFG* lasted until issue #70, and then Casper was renumbered. Had this not happened one could argue that this is the longest numbered Harvey title instead of *Sad Sack*. The cover on this book is truly simple with a beautiful orange background and is worth the *Guide* price for the cover alone.

Friendly Ghost, Casper #1
(August 1958)

Another #1 infinity cover, and again, this is a really great cover. Casper, dreaming about Wendy, dreaming about Casper, etc. etc. Now here is an instance where the first series #1 is worth about 5x more than the second series #1. Seems about right. I mean technically, this is really *Casper* #71! This may go up even more, as there is another Casper movie planned, and the Fox network cartoon has gotten strong reviews. I would call this book rare in High Grade, as there are not a lot of File Copies of this hanging around, like there are other Harvey #1s.

Casper's Ghostland #1
(Winter 1958)

Casper's first and longest numbered spin-off title. This would mark an experiment for Harvey in the testing of squarebound giants, and many more would follow for other characters. I realize Harvey had issued giants previously, but not with any consistency until this title began. Sadly, most of the early issues are reprints, but once the title got in the teens many new, longer adventure stories would appear in this book, and are quite entertaining. I have a slight problem with this fetching the same dollar value as *Baby Huey and Papa* #1. This was a giant and issued about four years before *Baby Huey and Papa* #1 and perhaps should go for more. However, if it were more, then it would be rubbing up close to *Friendly Ghost Casper* #1.

TV Casper & Company #1
(August 1963)

Casper's third spin-off title was a giant sized book for its entire run. I'm not sure why it fetches this much, as virtually all but the first page of each issue are reprints. But where we really run into an inconsistency is when we get to...

Nightmare & Casper #1
(August 1963)

This was issued at the same time as the above, both ran for 46 issues, both were giants and contained a lot of reprints, yet one is worth almost double the other. I have to strongly disagree, because first, many copies of *TV Casper* #1 are regularly offered in catalogs or at conventions. *Nightmare and Casper* #1, on the other hand, is not easy to find, especially in higher grade. I suppose the fact *TV Casper* had characters in it that were more recognizable than Nightmare may have something to do with it, but the more common *TV Casper and Company* for almost double? Sheeeesh!

Casper & Nightmare #6
(November 1964)

Nightmare and Casper ran through #5, then with issue #6, Casper's name got first billing. Kind of like Mickey and Donald, and then Donald and Mickey. The editors no doubt felt that the name Casper had a higher name recognition factor than *Nightmare*, thus the title rearrangement.

HARVEY WORLD SLEEPERS
Rank ordered by 1997 Overstreet NM value

Richie Rich #1	$1,300
Casper The Friendly Ghost #1	$1,100
Harvey Hits #3	$700
Little Dot #1	$700
Sad Sack Comics #1	$375
Harvey Hits #9	$340
Baby Huey The Baby Giant #1	$325
Little Lotta #1	$290
Hot Stuff #1	$285
Harvey Comic Hits #61	$265
Casper The Friendly Ghost #7	$265
Little Audrey #1	$265
Harvey Comic Hits #60	$260
Spooky #1	$250
The Friendly Ghost Casper #1	$220
Harvey Hits #1	$200
Richie Rich Millions #1	$165
Playful Little Audrey #1	$160
Harvey 3-D Hits #1	$155
Baby Huey and Papa #1	$140
Casper's Ghostland #1	$140
Harvey Hits #7	$140
Richie Rich Dollars & Cents #1	$140
Richie Rich Success Stories #1	$140
Paramount Animated #1	$130
Wendy #1	$130
Stumbo Tinytown #1	$125
Harvey Hits #4	$120
Devil Kids Starring Hot Stuff #1	$120
Sad Sack & the Sarge #1	$110
Spooky Spooktown #1	$110
Little Max #1	$105
Baby Huey In Duckland #1	$100
Little Lotta Foodland #1	$100
Hot Stuff Sizzlers #1	$90
TV Casper and Company #1	$85
Sad Sack Laugh Special #1	$85
Wendy Witch World #1	$85
Little Dot's Uncles & Aunts #1	$80
Sad Sack's Funny Friends #1	$75
Little Dot's Dotland #1	$70
Tuff Ghosts Staring Spooky #1	$70
Little Audrey Clubhouse #1	$60
Little Audrey and Melvin #1	$60
Little Audrey TV Funtime #1	$50
Nightmare & Casper #1	$48
Sad Sack Army Life #1	$45
Casper & Nightmare #6	$30
Sad Sad Sack World #1	$22

While there are more Casper titles, I've only addressed the #1s from the '40s, '50s and '60s for the Harvey World characters. Alphabetically, *Devil Kids Starring Hot Stuff* comes next, but I've categorized that title with *Hot Stuff*... so next up is *Harvey Hits*.

Harvey Hits #1
(September 1957)

This issue features The Phantom. It is not however, the first appearance of this character in a Harvey Comic. The Phantom first appeared in *Harvey Comic Hits* #51, and is presently valued at $170. I think I can safely make the argument that because The Phantom happened to appear in a #1 issue, it is valued more. Another example of where a first appearance is worth less.

Harvey Hits #3
(November 1957)

This is the first magazine devoted to Richie Rich. However, as with the above, it is not Richie Rich's first appearance (the first appearance is in *Little Dot* #1). Both *Harvey Hits* #3 and *Little Dot* #1 are currently priced the same in Mint condition, and also were priced the same in 1991. I have real problems with this for a couple of reasons: First, *Harvey Hits* #3 is comprised of Richie Rich reprints from the Little Dot title. Nothing new here folks. Second is that *Little Dot* #1 contains the very first appearance of RR and Little Lotta ever, and is extremely difficult to find for sale, in any grade. *Little Dot* #1 should be worth far more, arguably even more than *Richie Rich* #1 (which is $100 shy of being double what *Little Dot* #1 is worth).

Harvey Hits #4
(December 1957)

This is titled "Little Dot's Uncles" (sorry, no aunts yet). It is worth more than *Little Dot's Uncles and Aunts* #1, which would be issued 4 years later.

Harvey Hits #7
(March 1958)

This is the first book devoted to Wendy the Good Little Witch. It's actually listed for $10 more than *Wendy* #1 which was issued 2 ½ years later. *Harvey Hits* #7 is nothing but "pasted over" reprints from Casper books. What they did was paste over the "Casper" logo with a "Wendy" logo. They did this, not only with her appearance here, but in several subsequent appearances in *Harvey Hits*. At least *Wendy* #1 has all new stories and art, and the cover is a classic. Wendy appeared in *Harvey Hits* regularly just prior to getting her own book.

Harvey Hits #9
(May 1958)

This is the second and last appearance of Richie Rich as the main feature in *Harvey Hits*. This one is called "Richie Rich's Golden Deeds." It would be another 2 ½ years before Richie Rich would graduate and get his own magazine! Ironically, this fetches more than *Little Lotta* #1, *Baby Huey* #1, *Hot Stuff* #1, *Spooky* #1, *Friendly Ghost Casper* #1, etc. From my experience with collecting back issues I must say I don't see this for sale very often. I've seen far more *Harvey Hits* #3s for sale than I have #9s.

Hot Stuff #1
(October 1957)

One of the few characters that didn't appear elsewhere before getting his own title. By issue

RANK ORDERED BY PERCENTAGE INCREASE
Comparing 1991 Overstreet with 1997

Sad Sad Sack World #1	367%
Sad Sack Laugh Special #1	354%
Sad Sack Army Life #1	321%
Sad Sack & the Sarge #1	314%
Sad Sack's Funny Friends #1	313%
Richie Rich #1	295%
Casper The Friendly Ghost #1	293%
Tuff Ghosts Staring Spooky #1	292%
Baby Huey In Duckland #1	286%
Little Audrey Clubhouse #1	286%
Hot Stuff #1	285%
TV Casper and Company #1	283%
Spooky Spooktown #1	275%
Harvey Hits #7	269%
Wendy Witch World #1	266%
Wendy #1	260%
Hot Stuff Sizzlers #1	257%
Baby Huey and Papa #1	250%
Casper & Nightmare #6	250%
Little Audrey TV Funtime #1	250%
Little Dot's Uncles and Aunts #1	250%
Little Lotta Foodland #1	250%
Richie Rich Dollars & Cents #1	250%
Richie Rich Success Stories #1	250%
Sad Sack Comics #1	250%
Spooky #1	250%
Devil Kids Starring Hot Stuff #1	240%
Richie Rich Millions #1	236%
Casper's Ghostland #1	233%
Harvey Hits #4	231%
Little Lotta #1	223%
Casper The Friendly Ghost #7	221%
The Friendly Ghost Casper #1	220%
Little Dot's Dotland #1	219%
Baby Huey The Baby Giant #1	217%
Harvey Comic Hits #61	204%
Harvey Comic Hits #60	200%
Harvey Hits #1	200%
Harvey Hits #3	200%
Playful Little Audrey #1	200%
Little Dot #1	200%
Little Audrey #1	196%
Harvey 3-D Hits #1	194%
Little Audrey and Melvin #1	188%
Paramount Animated Comics #1	186%
Stumbo Tinytown #1	179%
Little Max #1	175%
Harvey Hits #9	170%
Nightmare & Casper #1	150%

#10, it was being issued monthly so the character must have been widely accepted. By 1960, he would be granted a second title...

Hot Stuff Sizzlers #1
(August 1960)

This is one of a handful of titles that began its life as a giant and stayed that way until its cancellation with #59. There is quite a discrepancy (value-wise) between this title and his next spin off title...

Devil Kids Starring Hot Stuff #1
(July 1962)

Hot Stuff's third spin-off title, lasting through issue #107. I can only think its longevity helps fetch more for this #1 than *Hot Stuff Sizzlers* #1, but I have no way of knowing for sure. Lots of neat covers with this title however, particularly #41.

Little Audrey #1
(April 1948)

This title was published by St. John through issue #24. Harvey took over the title with issue #25. Oddly enough, #25-40 are worth more than the some of the previous St. John's issues. I'm not sure I understand the reasoning behind this.

Playful Little Audrey #1
(June 1957)

By this time, Harvey had purchased ownership of this character and decided to start over with #1, adding "playful" to the title. This title was canceled in 1976 but Audrey would appear again in stories with Richie Rich.

Little Audrey Clubhouse #1
(September 1961)

This is a giant sized book and contains mostly reprints but does contain some one-page new strips. I think this was meant to be an ongoing title but a year later it would be called...

Little Audrey TV Funtime #1
(September 1962)

Probably more appropriate since Audrey was on TV at that time. This giant series lasted until issue #33, October 1971. During its run, it was published very sporadically.

Little Audrey & Melvin #1
(May 1962)

Audrey's first and only team up title. This title has shown less of an increase percentage than her other titles, and I'm not sure why this first issue was a giant while all follow on issues were not. Along with other "little" titles, this one vanished around 1974.

Little Dot #1
(September 1953)

A different looking Dot actually appeared four years prior to *Little Dot* #1 and ran in *Sad Sack* and *Little Max* comics as a back up feature.

This book contains the first appearance of Richie Rich and Little Lotta. If *RR* #1 fetches $1,300 in Mint these days, this book should be worth considerably more. It's far harder to come by in high grade, if you can find it at all. You don't see this one for sale at conventions very often, if ever. One fan has gone so far as to advertise they would pay "double guide" for it in high grade. He has still had no response.

Little Dot's Dotland #1
(July 1962)

Dot's third spin-off title. Some neat covers in this title, particularly #1, 5, 53.

Little Dot's Uncles and Aunts #1
(October 1961)

Dot's second spin-off title, which had been previously tested in *Harvey Hits*. Amazingly, this title lasted until 1974 and all issues are giants. Some of Dot's better stories are contained in this series, as she has more than 200 uncles and aunts which creates numerous possibilities for Dot to travel to some exciting and exotic places.

Little Lotta #1
(November 1955)

This issue is historivcally signifcant to the Harvery World becuase it marks the time that the company began to expand their universe and give supporting characters their own titles. *Little Lotta* #1 and *Spooky* #1 were two of the first, spinning off from *Little Dot* and *Casper, the Friendly Ghost* respectively. They were followed by the next title that would be added to the Harvey lineup... *Sad Sack's Funny Friends*. Also, the Little Lotta title was yet another opportunity to give the Richie Rich charcter more pages of exposure.

Little Lotta Foodland #1
(September 1963)

This was Lotta's only spin-off title, and was entirely comprised of reprinted material, sans the first page. All issues, except #29, were giant sized. I compare this one to *Stumbo Tinytown* #1, because the titles are probably worth more than they should be.

Little Max #1
(October 1949)

1991 NM - $60; 1997 NM - $105

I mention this for two reasons: first, the first few issues of this book contain Little Dot stories which have a much different look to them than the more familiar version in her own comic. Second, issues #63-65, 67-73 contain 5 1/2 page new Richie Rich stories that Sid and company never got around to reprinting. The character Little Max is a spin-off from *Joe Palooka*.

Richie Rich #1
(November 1960)

This book took a big hike in 1996, in part no doubt because someone paid $1,500 for a NM copy at some auction and the relative success of the film. There has always been debate and controversy as to whether this book is rare or not. Based on my convention experiences, I would say it is not rare... however, I know others have different views on this. The covers on early *RR* issues are great, particularly #1-15. I would venture to say given his overall popularity compared to other Harvey characters, the NM price is probably justified, but that still does not explain why *Little Dot* #1 is worth less.

Richie Rich Dollars & Cents #1
(August 1963)

The third spin-off and the designated reprint title, at least until it got to issue #65.

Richie Rich Millions #1
(September 1961)

Richie's second title... coming less than a year after his debut title!

Richie Rich Success Stories #1
(November 1964)

His 4th title... the 5th Richie Rich title would not appear until September, 1971. (NOTE: The rest of

the RR titles have changed very little over the last seven years, and thus are not mentioned here.)

Sad Sack Comics #1
(September 1949)

While not his first appearance in a comic book, it was Sad Sack's first appearance and title with Harvey Comics. George Baker, creator of Sad Sack, I believe is the godfather of one of Alfred Harvey's sons. Issues #1-21 depict Sad Sack as a civilian, and issues #22 on depict him in the Army. Mark and I both feel very strongly that the *Overstreet Price Guide* is off the mark when they state the first 21 issues remain scarce due to the fact Sad Sack was not in the army in these issues... and thus not collected. I do agree Sad Sack's popularity increased when he returned to the army, but experience has shown that issues #22-100 are very difficult to find for sale anywhere. I've had a much easier time finding the first 21 *Sad Sacks* than those following. This title was Harvey's longest running title, lasting to issue #291(?). (If Casper had not been renumbered in 1958, the good-natured spook would hold the title for Harvey's longest running series.) Harvey must have liked to use infinity covers for #1 issues, as *Sad Sack, Little Max, Friendly Ghost Casper* and *Baby Huey* #1 all have them. I'm surprised this title doesn't fetch more, value-wise, but I've never picked up any inclination from any dealers that *Sad Sack* is in that much demand in the back issue market.

Sad Sack & the Sarge #1
(September 1957)

This was Sad Sack's second major spin-off title and second longest lasting Sad Sack title. I suspect Sarge's popularity really took off in *Sad Sack's Funny Friends* leading to issuing this team-up title. This one is also worth more than *Sad Sack's Funny Friends* #1 (see below). Issue #100 of this series is an anniversary issue and contains a rather funny remark by General Rockjaw who wants to know whatever happened to his comic book (which was last seen in 1969). Of all the Sad Sack titles, this one, in my opinion, contains some of the funnier Sad Sack stories.

Harvey 3-D Hits #1
(December 1953)

This book features Sad Sack stories in 3-D! It was issued at the same time as other Harvey 3-D books such as *3-D Dolly, Captain 3-D, Funny 3-D,* etc. I don't consider it a Sad Sack spin-off title per se, as it appeared to be a one-shot effort. (Like many 3-D books published during that era.)

Sad Sack Laugh Special #1
(Winter 1958)

This was issued around the same time as *Casper's Ghostland* #1 and is also one of the first regular Harvey giant series comics. This title remained giant-sized until 1974, when Harvey cut back all of their giants to regular size comics. This title was finally canceled with issue #93, cover dated February 1977.

Sad Sack's Army Life #1
(October 1963)

Sack's fourth spin-off title, having come from *Harvey Hits*, where "Sad Sack's Army Life" was a feature in many issues.

Sad Sack's Funny Friends #1
(December 1955)

Sack's first spin-off title, and one of the first to be canceled. In the early issues Sadie Sack, Sarge, and the General were featured, but eventually the title was to be called *Sad Sack's Funny Friends Featuring The General.*

Sad Sad Sack World #1
(October 1964)

This was the last new Sad Sack title (tied with *Little Sad Sack* #1, since they were both issued the same month) until a short-lived wave of new titles came in 1972. This one lasted until issue #46, December 1973. As an intersting aside, the cover of the never-published issue #47 was advertised in *Sad Sack's Army Life* #50. (Just a little Sad Sack trivia folks.)

Spooky #1
(November 1955)

One of the first spin-off titles from Harvey (see *Little Lotta* #1), Spooky was first featured in the *Casper the Friendly Ghost* series. I can't say enough good things about this character... Howie Post did a wonderful job with Spooky and many comic collectors who wouldn't dream of collecting humor titles often make an exception when it comes to Spooky. While I enjoy the Casper stories, it is the Spooky stories that will get you to laughing hysterically. A "true" humor title.

Spooky Spooktown #1
(September 1961)

Spooky's first spin-off title was a giant-sized effort for the first 45 issues and regular-sized until it cancellation with issue #66.

Tuff Ghosts Starring Spooky #1
(July 1962)

This was Spooky's second spin-off title. The black cover to #1 is a masterpiece, and the cover to #2 is somewhat of a surprise as it depicts Spooky hacking from a lit cigar he was smoking. I'm a little surprised the Comic Code folks didn't have some problems with this. This title was canceled with issue #43 and the last 10 issues of the series were issued very sporadically.

Stumbo Tinytown #1
(August 1963)

This was Stumbo's one and only title, having graduated to his own book after running for several years in *Harvey Hits*. All 13 issues are giant-sized (like *Stumbo*) and mostly contain reprints from his appearances in *Hot Stuff*. I've never quite understood why this title is valued as high as it is. Stumbo never quite caught on but did consistently serve as an interesting back-up for Hot Stuff in his own title.

Wendy #1
(Aug 1960)

Wendy finally got her own title after making regular appearances in *Harvey Hits*. I'm convinced Harvey was not overly confident in this character's ability to carry her own title, as Casper is featured on the cover in the first 15 or so issues.

Wendy Witch World #1
(October 1961)

Her second title came much faster than her first, only one year after the *Wendy* title had been launched. I consider this title and *Spooky Spooktown* to be companion titles for the first 52 issues, as they virtually always had the same cover date and were issued together. This title however, saw cancellation come about two years before *Spooky Spooktown*.

Well, that's it for now. As you can see, since 1991, most early Harvey titles have doubled or tripled in value. This is comparatively better than the '80s, when Harvey titles seldom saw any increases from about 1983-1990.

THE PULP CONNECTION

Continued from page 36

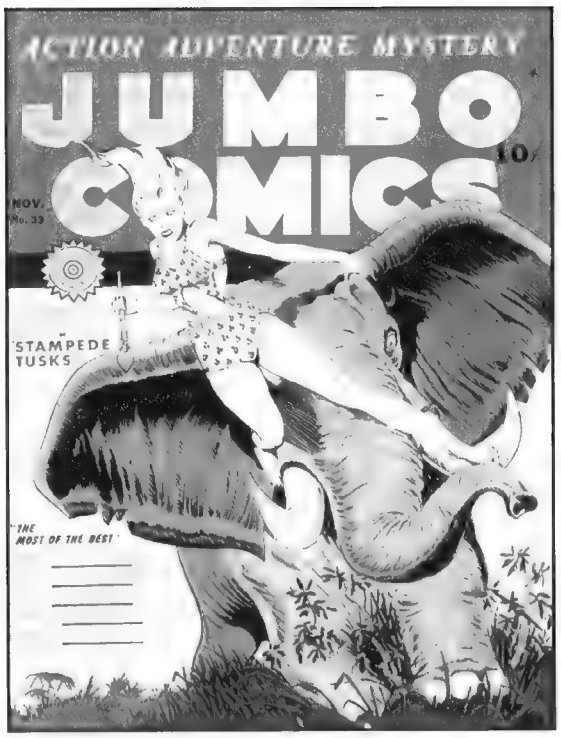
tongues popped out of blood-congested faces, two pairs of eyes bulged horribly and then-plop! Two heads rolled to the ground."

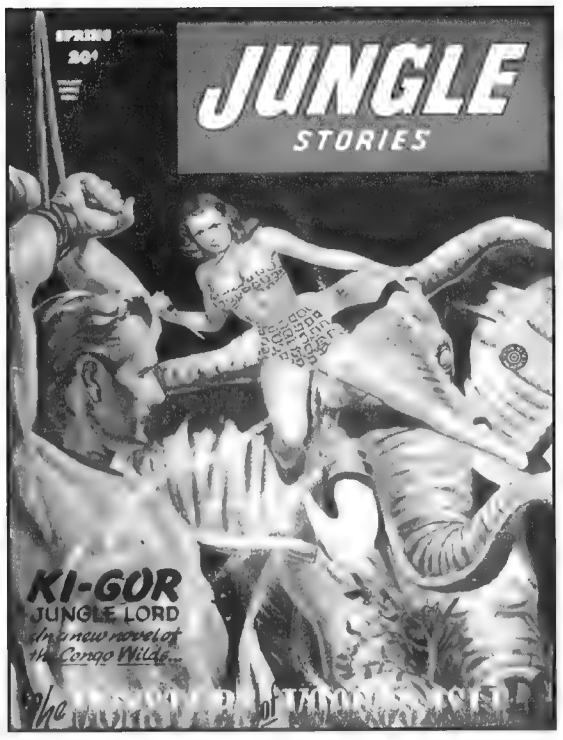
Fortunately for Jimmy, The "brainy" robot was no longer malevolent when it was transported to the cover of *Jimmy Olsen* #43 (March 1960) and #47 (September 1960). In fact, to neutralize any possibility that kids, parents, or Comics Code evaluators might misconstrue the exposed brain as scary, the Robot is made to say "I want you for my pal!"

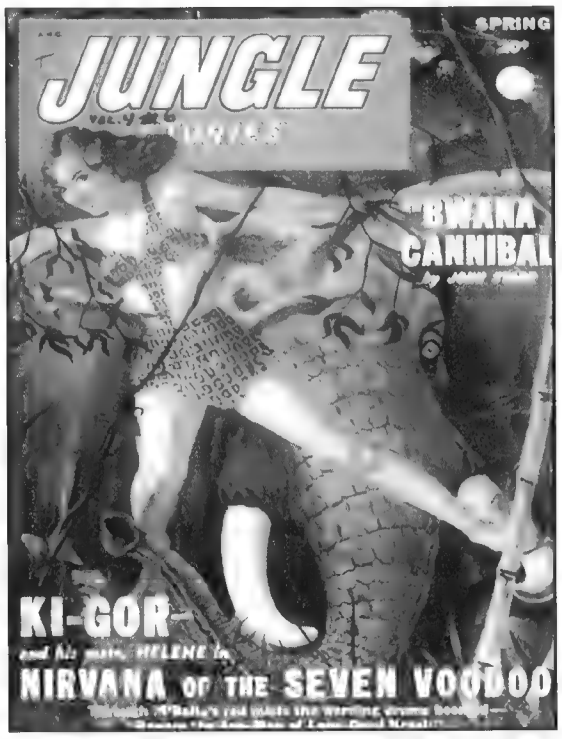
I'm sure there are other such examples in the DC Universe but I would like to close with my two personal favorite examples of pulp/comic graphic crossovers.

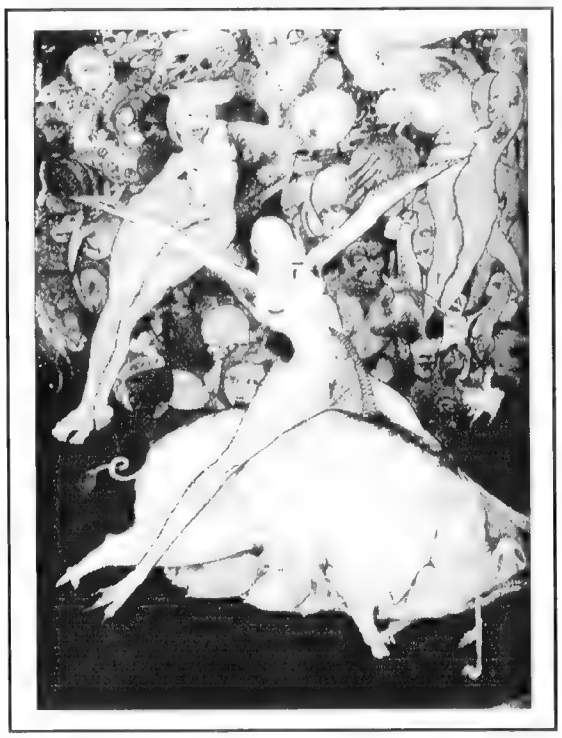
The first is the January 1950 *Startling Stories* with cover art by Earl Bergey (a very prolific pulp and paperback cover artist) and I who feel perfectly epitomizes the science fiction pulp genre. It has a gorgeous woman (damsel in distress), a robot (her knight in shining armor) and a ray gun (the technically advanced force of the future). Inside this issue you'll find a Captain Future story and also a story by L. Ron Hubbard. All this adds up to what I feel is one of the most desirable sci-fi pulps published in the 1950s. And apparently I wasn't the only one to think so. 28 years later it showed up on *Vampirella* #68 cover dated April 1978, ray gun and all (but this time with the original girl being replaced by Vampirella herself).

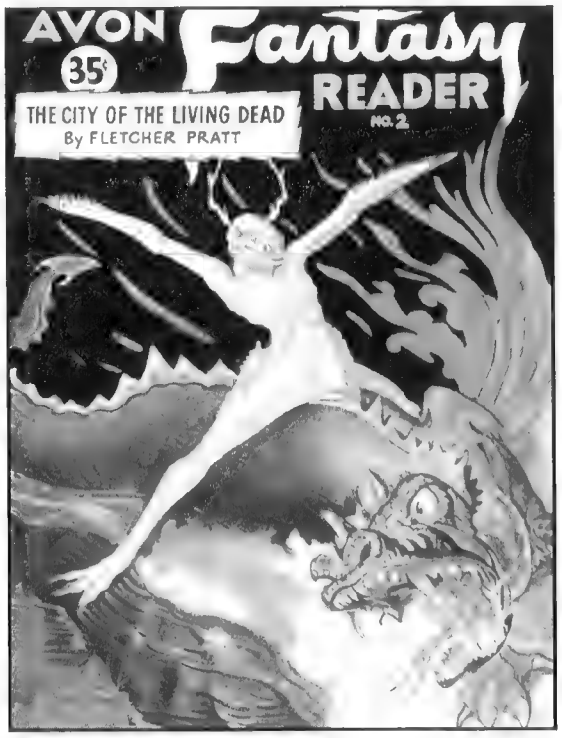
My second favorite crossover graphic embodies all three of my hobbies. Because of my rare book background, many years ago, I began collecting











the work of Irish book illustrator, Harry Clark. Clark only illustrated a few books before his untimely death in 1931, but each one was a graphic feast for the eyes. Clark was an artist's artist, inspiring creators to this day, just as comic artist such as Wood, Kirby, Williamson and Frazetta still motivate artists to excellence.

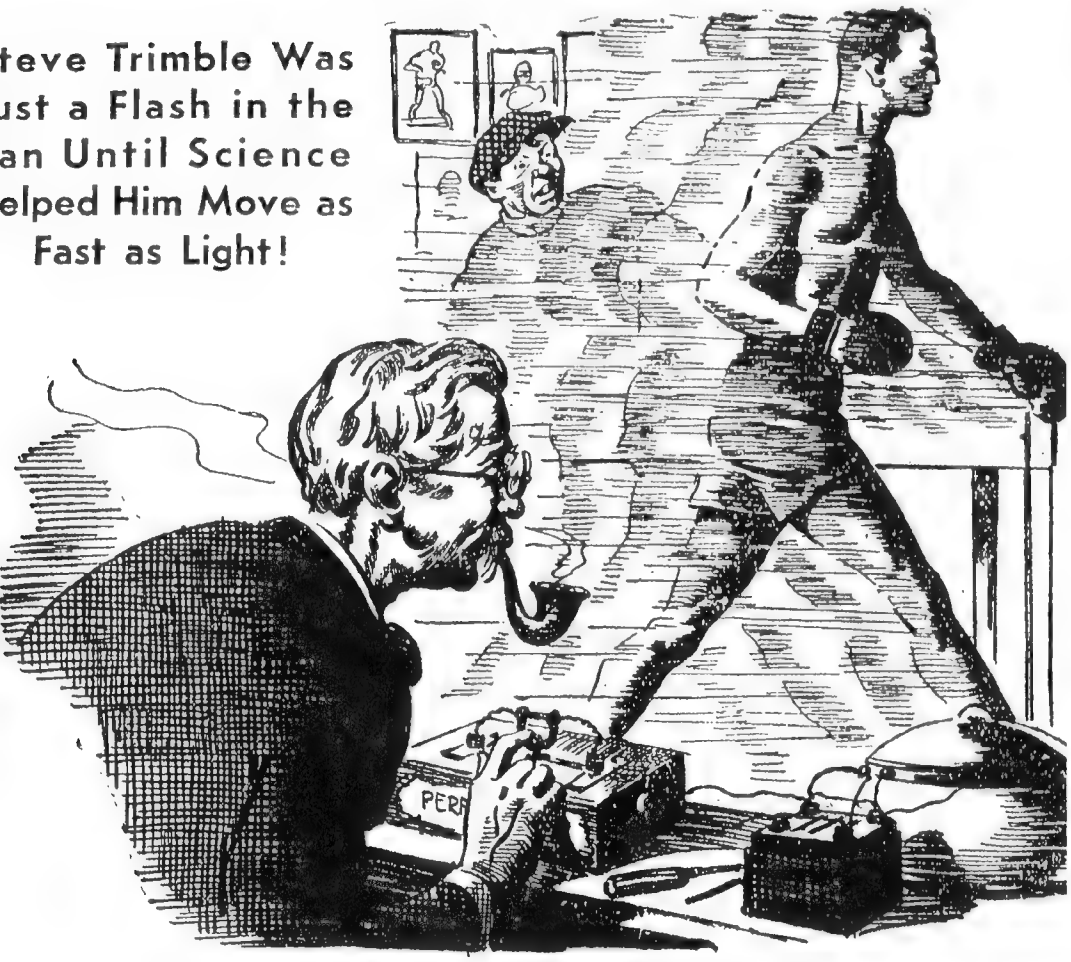
In his *Faust* (1925 George G. Harrap, London Ltd. to 2,000 signed copies), Clark depicts a demon-like creature flying through the sky on a hellish pig. The naked female demon-like creature has feet with three toes on each, and tapered fin-like hands. Many years later, Avon, in their pulp-like digest, *Avon Fantasy Reader* (#2, 1947), depicted the same creature (now male) swiped directly from the Harry Clark illustration. This time however, instead of the "pig from hell," the creature is riding a dragon! The rider, however, remains almost an exact tracing, this time, with the inclusion of horns! A few years later, Avon again resurrected the graphic for use on the cover of their comic, *Eerie* (#10 April/May 1953). This time out, however, the cover was "sanitized" for the newsstand as the creature is now riding on a black cat. This graphic device spans the hobbies of fine book collecting, pulp fiction collecting, and of course, comic book collecting.

It's been fun tracking down some of the graphic roots of comics in the old pulp magazines to share with *CBM* readers... but the research is far from over. Because comic books have their literary roots (especially the creation of the hero genre) in pulps, and the documentation of pulps is still in its infancy, we've a long way to go. The more we search, the more we will discover how closely related these two hobbies really are. This (along with sensational cover art) is probably why so many Golden Age and Silver Age comic collectors are also starting to add pulps to their collections. As new information come sin, new interest is sparked... and more and more historians and hobbyists are seeing the link between sequential art and pulps. Exploring the literary and graphic heritage pulps as the forefathers of comics is a vast and exciting continent of unknowns just waiting for collectors to explore... perhaps collectors like you.

Read a pulp... a whole new old world awaits you!

The Flash before The Flash from the Dec 1939 issue of Thrilling Wonder Stories.

You'd swear it was the Sandman in the Aug 1938 Amazing Stories... a year before Adventure #40.



Trimble swept through the air, as though blown by a hurricane

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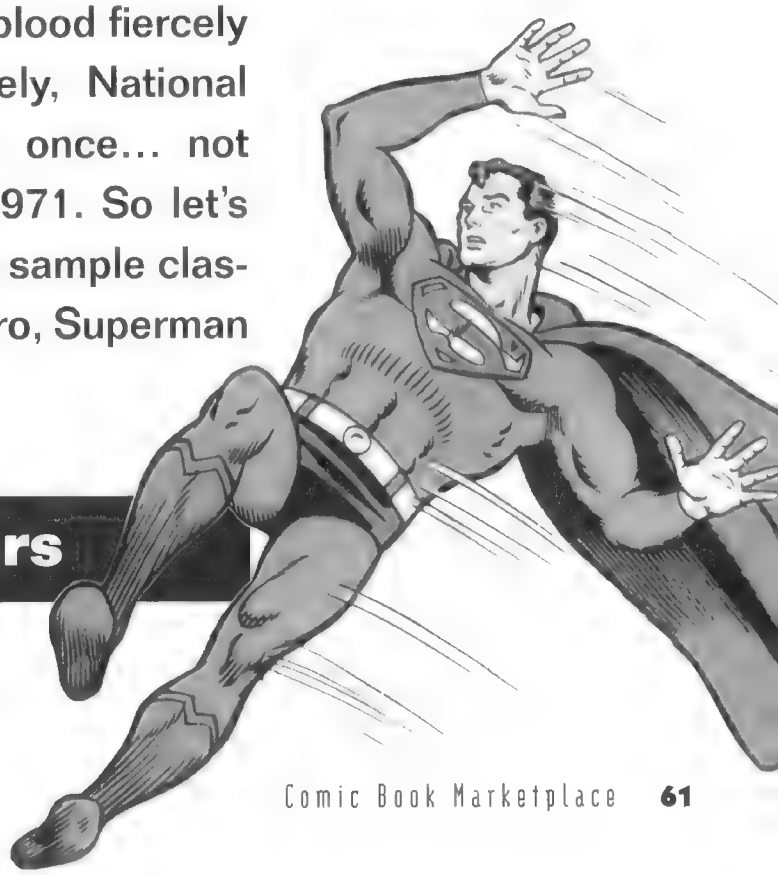
David Smith is the owner of Fantasy Illustrated and Rocket Comics in Seattle, Washington, where he lives with his wife and daughters. Currently he is authoring The Pulp Fiction Price Guide *slated for upcoming publication. David wants to thank to Mel Dybdahl, Mark Christianson and Rick McElder for use of their collections in the research of this article.*

my 10 favorite SWOP** stories

By John De Mocko

Okay, I confess. My favorite Silver Age Superman tales are SWOP stories — Superman without Powers. Superman's just too gosh darn, well... SUPER! He can fly, juggle planets, shrug off nuclear missile attacks, travel through time, ad infinitum. Unlike Bruce (Batman) Wayne, Kal-el isn't the by-product of years of intensive physical and mental training. Kal-el just woke up one morning and—BOOM! — he's Super!

I like the "real" Superman. The guy, not the super-powers. No Man-of-Steel, just a man of flesh and blood fiercely struggling every inch of the way. Fortunately, National Periodical Publications agreed with me not once... not twice... but more than 48 times from 1962-1971. So let's return to those thrilling days of yesteryear and sample classic adventures of a non-super, but very real hero, Superman starring in my 10 favorite SWOP stories!



** Super-man Without Powers

my 10 favorite

SWOP stories

SUPERMAN #155

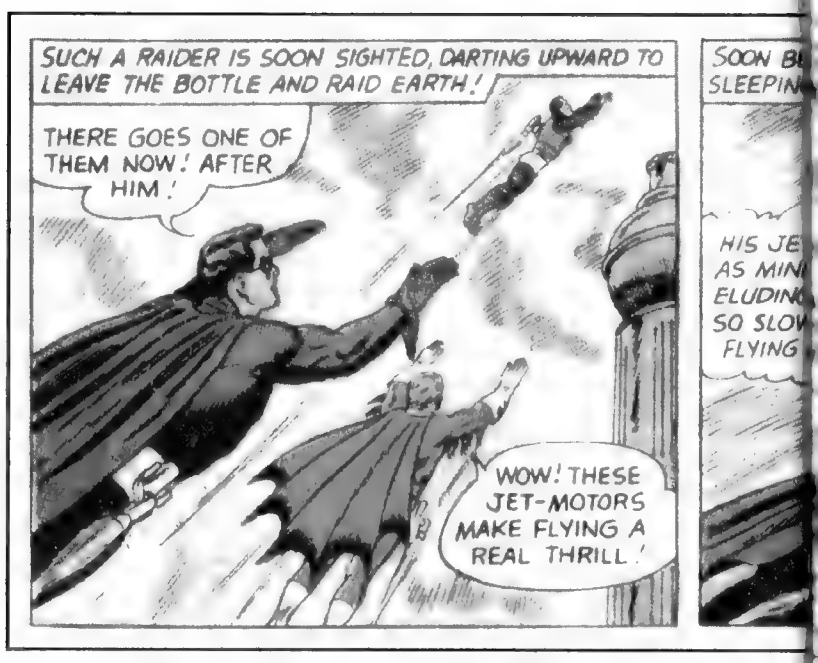
Superman creator Jerry Siegel wrote the very best SWOP tale ever, "Superman Under the Green Sun" (*Superman* #155). Superman visits a planet whose populace has been blinded and enslaved by dictator Drago and his army. Drago removes Superman's powers with a gigantic solar filter that turns their yellow sun, green. Powerless, Superman thinks, "I have friends in the Justice League who have no super-powers, but that hasn't stopped them from fighting evil! If they can do it, so can I! I'll keep my promise to free the people from slavery!" And free them he does, but not before he is captured, blinded and forced to toil under a merciless green sun.

ACTION COMICS
12¢
APPROVED BY THE COMICS CODE AUTHORITY
FEB NO 321
featuring SUPERMAN as The WEAKEST MAN IN THE WORLD!
I'VE NEVER BEEN SO HUMILIATED. ON THIS PLANET EVERYONE IS SUPER BUT ME! EVEN THE CHILDREN HERE CAN TOSS ME AROUND LIKE A BEAN-BAG!
LET'S PLAY BALL WITH THE WEAKLING STRANGER! THROW HIM TO ME!
HERE HE COMES! CATCH!

ABOVE & BELOW: Superman sans powers must defeat an entire planet of super-powerful beings in Action Comics #321 (Feb 1965).

ACTION COMICS #321

Fugitive space villains again snooker Superman with "the old solar filter trick" in "The Weakest Man in the World" (*Action* #321). On the nightmarish planet Thorone, *everyone* except Superman has super-powers. Even the children toss him around like a beach ball. After mind-probing Superman, the Thorones decide to invade Earth. Superman, and his one adoring supporter, the lovely Lahla, are then sentenced to the Dark Side of Thorone where, without sunlight, Lahla loses her super-powers. Despite their grim situation, Superman "uses his brilliant mind and the science of perished Krypton to plan for escape." Utilizing the natural atomic fire that flows like lava on Throne, Superman constructs a huge


SUCH A RAIDER IS SOON SIGHTED, DARTING UPWARD TO LEAVE THE BOTTLE AND RAID EARTH!
THERE GOES ONE OF THEM NOW! AFTER HIM!
WOW! THESE JET-MOTORS MAKE FLYING A REAL THRILL!
SOON BE
SLEEPIN
HIS JE
AS MIN
ELUDIN
SO SLOV
FLYING

robot capable of flinging the pair to a nearby yellow solar system. The invasion ends after Superman shoves a moon in front of the Thorones' sun, causing a perpetual eclipse, forever removing their super-powers. But (SOB!) it's not a totally happy ending. Lahla "dumps" Superman once he re-gains his super-powers. Raised amongst super-powerful men, Lahla loved Superman *because* he was weak. A semi-dejected Superman responds, "It doesn't make sense... It's silly!"

SUPERMAN #164

"The Showdown Between Luthor and Superman" (*Superman* #164) is anything but silly. Luthor challenges Superman to a fight on a planet under a red sun. Superman accepts because, "If people thought that I was afraid to meet him without my super-powers, they might lose faith in me as a defender of the weak and oppressed!" (Translation: it's a "macho thang.")

BUT TO SUPERMAN'S AMAZEMENT...
WHY, THESE THORONES DON'T SEEM TO HAVE SUPER-STRENGTH OR INVULNERABILITY! AT LEAST THAT MAKES THE FIGHT MORE EVEN!
AND AS THE MAN OF STEEL BECOMES A BATTLING FURY...
IT'S GOOD TO MEET SOMEBODY ON THIS WORLD ON EVEN TERMS...
HE'S GONE WILD!...LET'S GET AWAY FROM HIM!
YOU SAVED ME FROM THEM! WEAK AS YOU ARE, YOU HAVE GREAT COURAGE!
LIKE MOST CRIMINALS, THEY'RE COWARDS AT HEART. BUT...WHY DON'T THEY HAVE SUPER-POWERS, WHEN ALL THE REST OF YOUR PEOPLE HAVE THEM?

...NS A STRANGE AERIAL DOGFIGHT HIGH OVER ...ANDOR!
I'M PEELING OFF...COMING DOWN ON HIM FROM ABOVE..
...S AS FAST ...HE KEEPS ...ME! I FEEL ...O LEADEN, ...S WAY!
OOF! HE'S MORE EXPERIENCED AT THIS THAN I AM!
BUT IT GAVE ME A CHANCE TO CATCH UP TO HIM...
THAT TOOK THE FIGHT OUT OF HIM!
QUICK, I WANT TO SEARCH HIM BEFORE HE RECOVERS!
4

Once there, Luthor attacks like a "human tiger" until the ex-Man of Steel flattens Luthor with a right uppercut. In most boxing matches, a knockout signifies the bout is over, but Luthor revives and flees while Superman fetches water. Eventually, the two antagonists battle to the death in an ancient arena under the watchful eyes of a primitive audience which cheers Luthor and boos Superman. This story not only emphasizes Superman's ingenuity and indominability, but we learn even Luthor isn't completely beyond redemption.

SUPERMAN #158

Superman always feels a special obligation to protect the bottle city of Kandor, the only surviving city from long dead Krypton. And since Kandor's artificial red sun duplicates Krypton's sun, Superman loses his super-powers every time he visits Kandor. In "The Invasion of the Super-People" (*Superman* #158), super-thieves steal rare Earth elements. Superman and Jimmy Olsen trail the super-thieves to Kandor where angry mobs accuse Superman of deliberately hiding a method of enlarging Kandor. To stop the thefts and clear his good name, Superman and Jimmy adopt secret disguises patterned after two species of Kryptonian birds, the nightwing and the flamebird. Thus, they become the Dynamic Duo of Kandor.

(Nightwing and Flamebird visit Kandor again in *Jimmy Olsen* #69 and *World's Finest* #143... along with the original Dynamic Duo—Batman and Robin).

SUPERMAN #165

A red sun isn't the only way to "de-power" Superman. Exposure to Red Kryptonite has frequently stripped the Man of Steel of his powers. Twice Red K split him into a non-super Clark and an "evil" Superman (*Action* #293 and #311-312). And yes, the non-super Clark still outwits his super-powerful doppelganger!

In *Superman* #165, Clark is exposed to a "freak" piece of Red Kryptonite which takes away his powers *and* gives him amnesia. The effect lasts weeks instead of the usual 48 hours. Clark falls in love with a beautiful woman named Sally Selwyn. Sally is everything that Lois Lane isn't. She's sweet, gentle, loving, kind, intelligent, and unselfish. In the end, however, a tragic fate separates them. Clark regains his super-powers and memory, but sadly, can't remember Sally.

Superman battles Batman "on a level playing field" with his own version of the utility belt in World's Finest Comics #163 (Dec 1966, pg 14).

THE FIRE IS TRICKING HIM...WHILE HE ROLLS MORE BOULDERS TOWARD IT, I'LL GET BEHIND HIM! THIS WIND IS BLOWING UP SAND AND WILL MAKE IT DIFFICULT FOR HIM TO SEE ME!
BUT THE RISING WIND IS AN OMEN OF A DREAD DANGER ON THIS DESERT WORLD! AS IT BECOMES A GALE...
A TERRIFIC SAND-STORM! I CAN'T SEE...CAN HARDLY BREATHE...HAVE TO GET BACK TO THE SHIP, IF I CAN FIND IT...
AS THE MIGHTY SAND-STORM REACHES ITS HEIGHT, SUPERMAN WANDERS... LOST!
I'VE WANDERED FOR HOURS AND CAN'T FIND THE SHIP! WITHOUT MY SUPER-STRENGTH I'M TIRING FAST, AND WITHOUT MY X-RAY VISION, I CAN'T SEE WHERE I AM! BUT I... HAVE TO KEEP GOING...
DRIVEN BY STORM, EXHAUSTED, TORMENTED BY THIRST, THE MAN WHO WAS ONCE THE MIGHTIEST OF ALL MEN STUMBLES ON!
IF I DON'T FIND SHELTER AND WATER SOON... I'LL DIE! LUTHOR WILL HAVE THE LAST LAUGH ON ME!
AND SUPERMAN'S ARCH-ENEMY, CROUCHING FROM THE STORM'S FURY AMID SHELTERING ROCKS, PLOTS TO MAKE HIS DOOM CERTAIN!
WITHOUT HIS SUPER-POWERS, SUPERMAN WILL PERISH IN THIS STORM! WHEN THE STORM ABATES, I'LL FIND HIM DEAD! THEN I'LL BURY HIM!
END PART I (6)

LOIS LANE #53

And did you know that Lois Lane *really* loves Superman for himself, not his super-powers? Hard to believe, but in "How Lois Lane Fell in Love with Superman," the plucky news hen initially thought Superman was just an egotistical super-show off! When Perry White assigns Lois to accompany Superman to a jungle island experiencing violent earthquakes, Lois responds, "I suppose I can stand him for a day or two... if I must!" After

Even without super-powers Superman is still resourceful as seen in Superman #164 (Oct 1963, pg 8).

reaching the island, a chunk of Red K strips Superman of his powers. He's kept busy protecting a pre-women's lib Lois from giant bees, a sudden violent storm, and a poisonous snake. Lois thinks, "What a Man! He's so resourceful… even without his super-powers!"

THAT NIGHT, LOIS AWAKENS TO FIND.. HE COVERED ME WITH HIS CAPE AND SHIRT TO KEEP ME WARM, WHILE HE SITS ON GUARD, SHIVERING WITH COLD. POOR SUPERMAN! MAYBE I'VE MISJUDGED HIM.

In **Lois Lane** #53 (Nov 1964, pg 6) the Planet's star reporter discovers that Superman is very courageous… even without his super-powers.

SUPERMAN #174

Sometimes super-villains succeed in de-powering Superman even under Earth's yellow sun. In *Superman* #174, "Clark Kent's Incredible Delusion," Superman convinces a non-super Clark that he is nothing more than a meek, mild-mannered newspaper reporter. A disbelieving Clark risks everything to expose the person claiming to be Superman. The tables are eventually turned when a mortally wounded Superman seeks Clark's help in stopping an overloaded nuclear reactor from exploding. Clark learns that "Superman" is actually a jealous, resentful prototype android who removed Clark's powers with a transistor-receiver capable of drawing force from a distant red sun. (Where *haven't* we seen that one before?)

On the cover of **Superman** #174 (Jan 1965) the man of steel actually flies to the rescue of his alter ego, Clark Kent.

SUPERMAN
APPROVED BY THE COMICS CODE AUTHORITY
JAN NO 174
Featuring "CLARK KENT'S INCREDIBLE DELUSION!"
CAN T FLY.. HAVE NO POWERS. NO COSTUME! IS THIS FLYING CHARACTER REALLY SUPERMAN ? HAVE I BEEN OUT OF MY MIND ALL THESE YEARS, THINKING I WAS SUPERMAN ?
DON T PANIC, KENT YOU'RE LUCKY I WAS PATROLLING THIS AREA AND SPOTTED YOUR DANGER

ACTION #350

Superman also loses his super-powers if he travels too far into Earth's future (*Action* #300) or past, when Sol is red, not yellow. In "The Secret of the Stone-Age Superman" (*Action* #350), Superman discovers the skeleton of a caveman wearing a Superman costume. Puzzled, he hurtles back one million years through time only to lose his powers under a red sun. The cavepeople's leader, Guarr, tries to take Superman's costume. (NOTE: Primitives *love* Superman's costume and usually try to steal it from him. SEE "The Nightmare Ordeal of Superman," *Superman* #171.) Superman and Guarr fight while a pretty young cavegirl, Virra, roots for Superman. (Again, there is a definite "upside" to losing his super-powers.) Guarr rules because only he knows where to find fresh water. But Superman cleverly locates that water, shows the cavepeople how to construct an aqueduct to carry the water directly to their caves, and then leads them to overthrow Guarr and his cavethugs. Once that's accomplished, a Superman robot arrives. Superman thanks Virra for all her help, kisses her goodbye on the cheek, and the robot flies Superman back to the 20th Century. Afterwards, Superman realizes that the skeleton belonged to Guarr and the costume was a spare left behind by his robot.

GREAT KRYPTON! HIS SAVAGE LIFE HAS MADE THIS CAVEMAN FAR STRONGER THAN I AM! WITHOUT MY INVULNERABILITY, I'M JUST A PUNCHING BAG TO HIM!
THUD!
CLOUT!
AND AS A CROWD OF CAVEMEN GATHERS, A FRIENDLY VOICE ROOTS FOR SUPERMAN
KIL YOU

L TRY A MODERN RESTLING HOLD!
THIS IS THE AIRPLANE SPIN, PAL! IT'S THE ONLY WAY TO FLY!
THAT PRETTY CAVE-GIRL IS IN MY CORNER. BUT SHE DOESN'T KNOW IT'S AGAINST MY CODE TO KIL..!
L HIM! UARR WHILE N, BEARDLESS

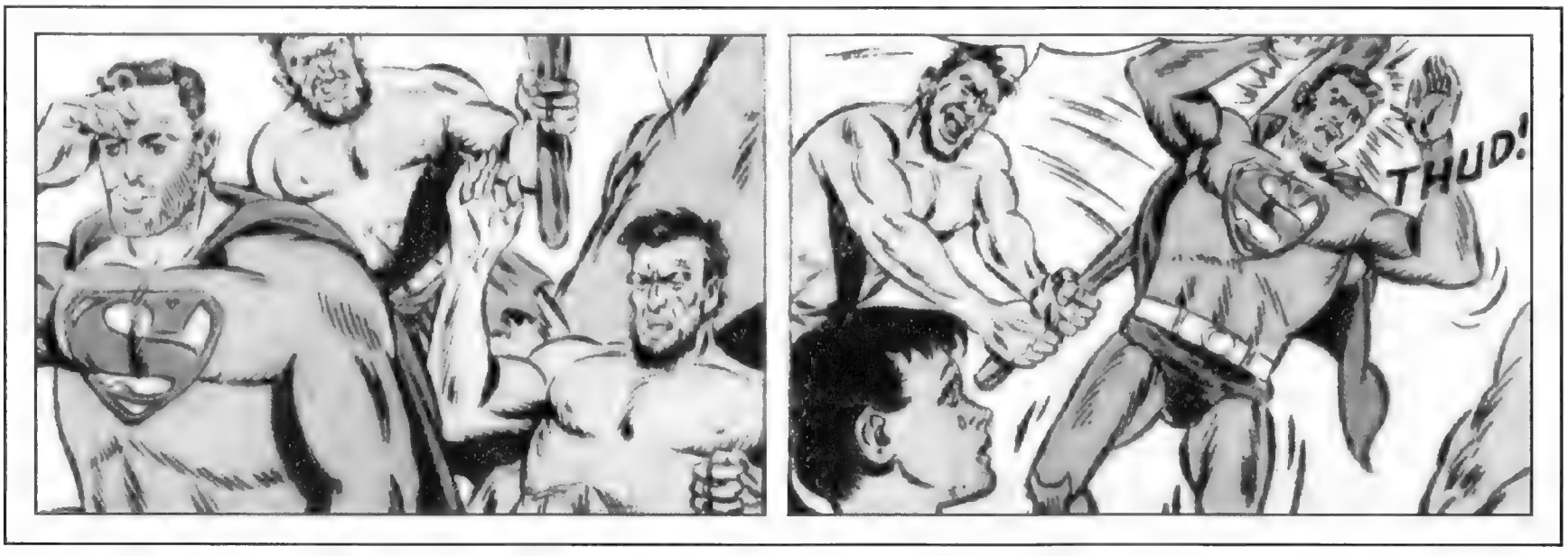
On the planet Zhonda (**Superman #184, Feb 1966, pg 12**), A non-super Superman enjoys some bad puns and a good fight.

SUPERMAN #184

As the ZAP! POW! BIF! of Batmania gripped the country in the '60s, Superman—like Batman—became an even more belligerent, physical character. The occasional loss of his superpowers becomes, according to Superman, a "real pleasure to look forward to." He can hit people without fear of killing his opponent. (YAHOO!) In "The Demon Under the Red Sun" (*Superman* #184), the ex-Man of Steel is attacked by a mob on the planet Zhonda. He's now so confident of his prowess that he joyously tosses off puns bad enough to make even Robin cringe!

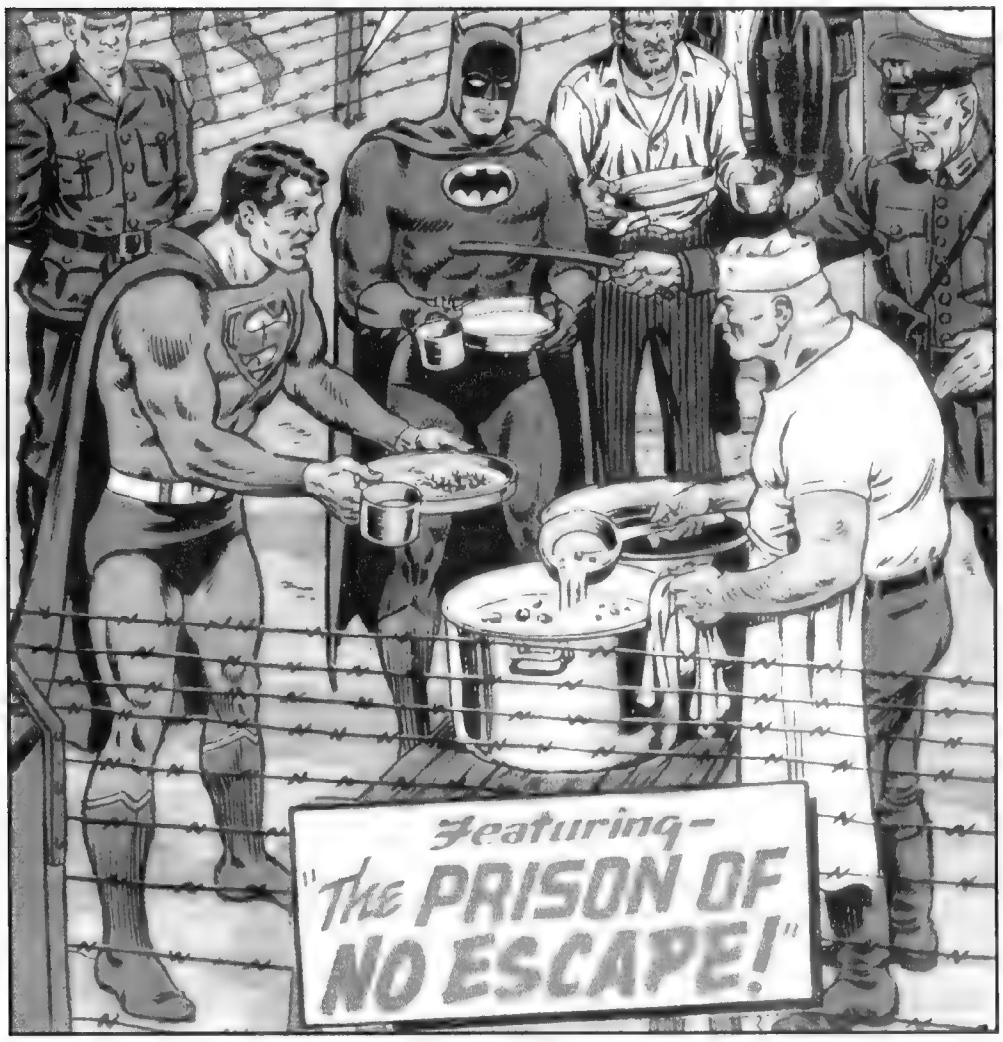
However, Superman's fighting prowess doesn't always make for a memorable SWOP story, even when his opponent is... Batman! In "The Duel of the Super-Duo" (*World's Finest* #163), the pair is lured to the World of Wonders where the villainous Jemphis collects super-beings. Batman is hypnotized into helping Jemphis capture a non-super-powered Superman. Though he's no match for Batman, Superman puts up a good fight with the help of an ingeniously cobbled together version

CENTER AND BELOW: **Panels from Action #350 (May 1967, pg 7) depicts the ex-Man of Steel demonstrating the airplane spin for his new "pal," Guarr and attracting a new female admirer.**



of the utility belt. The duo then turns the crowd against Jemphis and it's "all's well that ends well."

The World's Finest duo also fight on equal terms in "The Prison of No Escape" (*World's Finest* #192). Superman averts a train trestle collapse in the totalitarian nation of Lubania. He gets zapped with a synthetic Green Kryptonite beam that removes his powers. Desperately, Clark runs for the border and freedom disguised as the Batman. (Don't even ask!!) Meanwhile, the real Batman invades Lubania to rescue his friend. The two meet, and Clark, suspecting a trap, attacks his Bat-Chum. Again, though outclassed, Clark fights surprisingly well.



A Bronze Age Batman and a powerless Superman (World's Finest #192, Mar 1970) are captured and imprisoned in "The Prison of No Escape."

SUPERMAN #201

Unfortunately, by the late '60s, writers had become obsessed with character-driven stories and laughable concepts like relevance. Whacko psycho-babble and "feelings" (masquerading as in-depth characterization) triumph over logic, common sense and good writing. Superman is made "relevant" by removing his super-powers. In "Clark Kent Abandons Superman" (*Superman* #201), the Man of Steel fails to prevent the death of a scientist friend. In violation of every previously established tenet of the Superman legend, the grief-stricken Superman turns his back on Earth and flees to the planet Moxia, which revolves around a red sun. He adopts a new life as Clarken, robotics researcher for Computron. He even romances the boss' daughter, Lloru. Moxia is a regular utopia—no war or crime. But when big, bad alien Kromn invades Moxia, "Clarken" immediately springs into non-super action. He thinks, "I came here to get away from my life as a crime-fighter! And now look at me... right back in the old routine! I feel the thrill of battle returning! This is what I was born to do!" Clarken exposes Lloru's father as the brains behind the invasion. And although Lloru turns to Clarken for comfort, he's already decided to leave. The last panel finds Superman back on Earth, thinking about how much he misses Lloru. (We never know what she thought about his hasty exit.)

Unfortunately, this plot re-surfaces a few years later and Superman again questions his role as Earth's super-protector. This time the attempt at relevance suggested that Superman (incredibly) wishes he could shuck the super-powers "gig."

I MEAN YOU NO HARM! MY INSTRUMENTS SHOW YOU HAVE A BRILLIANT MIND!
I CAN USE YOU TO HELP ME RULE! WILL YOU SERVE ME?
MY ANSWER IS...
...THIS! OWWW!
MY HAND FEELS LIKE IT'S BEEN THROUGH A GRAVEL-CRUSHER... YET THAT SAME HAND COULD CRUSH STEEL ON EARTH!
WHACK
SO YOU WANT TO FIGHT, DO YOU! I'M NOT BAD AT THAT MYSELF!
OOH!
WHAP!
WHAT A SWITCH... HE'S SUPER-STRONG... AND I'M NOT!

When the Superman Sand Creature siphons off Superman's powers, a weary, wounded, ex-Man of Steel must defeat three armed hoodlums intent upon killing Diana Prince's friend, I Ching ("To Save a Superman," *Superman* #240). In the very next issue, *Superman* #241, "The Shape of Fear," Superman tells I Ching, "I've had a taste of the glory of being normal! To win through determination... courage... to be no more than myself—and no less! For years I've been dreaming of working and living as a plain man... without the responsibilities... the loneliness... of Superman!" This whiner is the same non-powered Superman who defeated the super-powered Thorones' invasion of Earth back in *Action* #321.

In his classic 1965 book, *The Great Comic Book Heroes*, Jules Feiffer theorizes that kids prefer either Batman or Superman based upon how much self-confidence they themselves have. "With Superman, we won. With Batman, we held our own," writes Feiffer.

Superman without powers stories definitely challenged the self-confident... and sometimes not so confident kid in all of us.

Writer and Silver Age collector, John De Mocko, resides in Seattle, Washington with his wife, Seiko, cat, Marcella, and turtle, Boo. His leisure activities include Afro-Brazilian dance and reading English murder mysteries.

DC
NATIONAL COMICS
FEB.
NO 184
APPROVED BY THE COMICS CODE AUTHORITY
12¢
SUPERMAN
THAT SUBSTANCE IS... RADIOACTIVE... IT'S KILLING ME! ON THIS WORLD OF A RED SUN, THESE PEOPLE ARE IMMUNE TO IT... BUT I'M NOT! IN MINUTES I'LL BE A... GONER!
THIS SHINING STONE DESTROYS ALL DEMONS! IF YOU ARE NOT EVIL, YOU WILL SURVIVE OUR TEST OF THE TALISMAN!
DEATH TO THE MALE-WITCH!
WORLD'S PEST-SELLING COMICS MAGAZINE!
SUPERMAN FACES UNTOLD AGONY in... "The DEMON UNDER the RED SUN!" A COMPLETE, FULL-LENGTH NOVEL!

Superman #240 (Jul 1971, pg 15) featured the breakthrough classic "The Demon Under the Red Sun!"... a social relevance story addressing discrimination and mob psychology.

In Superman #201 (Nov 1967, pg 13), the son of Krypton makes a historic statement... "I've dealt plenty of punishment in the past, but I'm not used to taking it!"

JUST BE HAPPY I'M TAKING IT EASY...NOT USING MY FULL STRENGTH!
WHU-FFF!
KNOCKED...THE WIND...OUT OF ME! I'VE DEALT PLENTY OF PUNISHMENT IN THE PAST, BUT I'M NOT USED TO TAKING IT!
PERHAPS WHEN YOU WAKE UP, YOU'LL THINK BETTER OF MY OFFER!
KRAKK!
UUUUHHHHH...
NOW THAT I'VE TAKEN CARE OF YOU, I'LL COMPLETE MY CONQUEST OF MOXIA!
IF KROMN ONLY KNEW HE HAD BEATEN UP THE ONCE-MIGHTY SUPERMAN!

THE MATT SCHIFFMAN REPORT

Baker Baker Baker!!!

As you read this, I'm sure that your phone has been ringing off the hook as you've been sharing the annual rite of "The Guide's here!" with your friends. Of course we are all waiting to hear what the prices did... too much... too little... not enough or too much spread... etc. Truly, this is where the excitement is. There is always that burst of excitement when a rare/scarce book jumps in value, causing a few to find their way into the marketplace. The downside, of course, is that we have to pay the new high price...

Pre Golden Age/Golden Age (1933-45)

Plenty of action continues to happen in the lower grades of the key and mainstream books. In the mid-grade Timelys, most are waiting to see if there will be any price adjustments because they are so quiet right now. Collectors still want these books, but have viewed them as a bit expensive in the VG to FN grades.

Sales: Batman #2 FR $700; Captain Aero #1 VG $275; Champion Comics #2 GD $135; Detective Comics #66 FN $850; Flash #1 FR/PR $2,200; Flash Gordon #1 GD $125; Leading Comics #1 GD $245; Marvel Mystery #17 FR $110, #44 FR $65; Mystery Men #3 GD $310.

Atom Age (1946-56)

One name—Matt Baker. One cover, or even one story instantly brings multiples of guide. Collectors can't seem to get enough of his artwork, and have had quite an adventure finding oddball and undiscovered appearances. Of note is the still-overlooked and excellent Baker work in Jumbo and Jungle. Fox rebound issues with Baker covers or Phantom Lady interiors are also heating up.

Sales: Combat #1 GD $70; Daredevil #134 NM $90; Dick Cole #1 VF $160; EH! FN $125; Ellery Queen #1 FN $150; Exciting Comics #58 NM $410; Falling in Love #1 FN $150; Famous Crimes #1 VF/NM $450; Four Color #496 VF $170; Flying Cadet #17 VF/VF- $265; Giant Comics Edition #5 FN $190; Harvey Hits #1 VF/NM $265 GD; Haunt of Fear #17 FN $310; Master Comics #72 NM $95.

Silver Age (1956-69)

Those that have embraced "The Guide" update (shipped with CBM #54 in December) are finding success selling Silver. Unfortunately, until collectors feel confident that their books are "liquid" when it comes time to sell, they will be less willing to buy many books in less than VF/NM. When dealers offer only pennies on the dollar for books that guide in the hundreds, the market will only continue to cater to the "true" collectors who don't really care (interestingly, the ranks of this group seem to be swelling).

Sales: Amazing Spider-Man #50 GD $40; Atom #7 GD $19; Avengers #19 FN $30; Brave & Bold #52 NM $160, #61 VF $55, #67 NM $65; Captain Storm #1 NM $38; Daredevil #1 GD $110; Dark Shadows #1 VF w/ $155; Fantastic Four #2 GD $168; Forbidden Worlds #73 FN $85; Girl from Uncle #1 NM $110; Iron Man #1 GD $22 ; Magnus #1 GD $28; Mighty Marvel Western #1 NM $18.00; My Greatest Adventure #80 GD $28; Space War #1 FN $44; Superman #158 FN $26; Star Spangled War Stories #84 VF+ $120; World's Finest #199 NM $65.

Bronze Age (1970-79)

For sure, the "fine line" between what Bronze Age is collectible, and what isn't, is still being determined... but a lot of "crazy money" is being paid for the books that the consensus has labeled scarce and rare. Unfortunately, these books are the kind that have lousy track records (romance, cartoon, TV tie-ins, etc.) but this doesn't seem to deter the throngs who lay out the cash. It should be noted, however, that some of the

Continued on page 70

MARKET REPORTS

SAN DIEGO COMICS & COLLECTIBLES

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Greetings from San Diego. Hope that El Nino hasn't found you or your comics. Also hope you have been filling those holes in your comic book collection. At least that is what is finally happening in our shop. The new comics market is still pretty much a roller coaster ride, but older back issues are moving at a good clip at the moment, and (amazingly) lower grade issues from the '60s and '70s seem to be moving the best. From the '60s, all companies titles are selling. From the '70s it looks like the DC titles are taking the lead with higher grade Gold Keys right behind.

I've also noticed that my customers are having more fun collecting of late. I think this a very good sign for all of us who love comics. A trend that continues for this comics shop is that more customers are choosing to buy more affordable lower grade books instead of a few higher grade ones. In other words most would rather buy 20 VG condition books than one NM book. Maybe readers are back?

Recent sales: Tales of Suspense #65 GD+ $20; Tomb of Terror #13 VG+ $57, #14 VG $42; Jumbo #124 VG $30, #150 VG+ $40; Marvel Comics Super Special #1, 5 (Kiss) both VF for $45 & $40; Sgt. Fury Annual #1 FN $40, #2 FN $18, #3-5, 7 all VG/FN $24 the set; Ripley's Believe It Or Not #1-74 ranging from VG-VF $200 the set; Superman #53 VG+ $600; Sgt. Rock's Prize Battle Tales 1964 FN $100; Frogmen (Dell) #2, 3 both FN $25@.

Flash Gordon (King) #1 VG $9, #2-5 all FN $25 the set; Whamo Giant Comics #1 GD $5; Korak #13-40, from FN to VF $100 the set; Turok #52-120 FN+ to

Continued on page 70

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SCHIFFMAN MARKET REPORT

more wary collectors are backing away from these record setting prices, while some are still actively seeking the "best possible copy" of key books while the gettin's good.

Adventure #431 NM $24; Ghosts #1 VG $22; Gunhawks #1 NM $10 JLA #96 VF/NM $14; Harvey #1 FN $20; Lois Lane #113 NM $32; Monsters on the Prowl #9 NM $12; Peter the Pest #1 VG $19; Ringo Kid #1 VF $14; Sandman #1 NM $12; Special Marvel Edition #1 NM $12; Star Spangled War Stories #151 NM $140; Supergirl #1 NM $18; Superman #233 NM $42; Unknown Soldier #219 NM $12; Weird War Stories #1 VF $68; Welcome Back Kotter #1 NM $8; World's Finest #215 FN $9.

Talk to just about anyone that has been around this hobby for a long time. They have seen the market rise, peak and slow, over and over again. They have seen books that no one wanted for decades suddenly skyrocket (and the reverse—just look at the early strip reprint books). We've all seen periods when what are now some of the hottest books from the Golden Age just sit at conventions and in dealer catalogues.

Mark Wilson loves to tell the story of his visit to the San Diego Con in the early '90s, where he saw Golden Age languishing on shelves at radical discounts because Silver Age was "king" at the time... and no one even bothered to bring the '50s books at all!

So what genre will be the next top dog in the hobby? Maybe we'll know the answer after the Guide comes out this month.

Collectors should note that the opinions expressed in CBM Market Reports are solely those of the individual dealers and collectors who contribute them. Seasoned hobbyists are acutely aware that prices vary based on geographic location, time of year, and a number of other marketplace factors.

MARKET REPORTS

Continued from page 68

NM- $700 the set; Brave & Bold #28 FN $950; Blue Beetle #38 (Mile High) $270.

Aces High #1 (Gaines File copy) $350; Tales to Astonish #52 (White Mtn. copy) $247; Menace #2 (White Mtn. copy) $450; Bat Lash #1-3 NM set for $32; Ghost Stories #1 (White Mtn. copy) NM $100; Uncle Scrooge #10 (Poughkeepsie) $125.

In the toy department Transformers are selling consistently and new action figures have really declined in sales. Two recent toy sales: Fighting Man Thing Maker $80; Six Million Dollar Man (Oscar's Office) $50.

Take care one and all.

GREG WHITE • COMICS & COLLECTIBLES

17 W MONUMENT AVENUE
KISSIMMEE, FLORIDA 34741
(407) 870-0400

Hello from Central Florida. As winter subsides we are seeing slight improvement in the back issue collectibles market at our store. No doubt the recent price reduction on Silver Age comics has helped. We can only hope that similar changes are on the way for Golden Age books. The same cannot be said for the convention circuit. We attended the recent Mega-Con in Orlando and are disappointed to report that dealer after dealer reported very slow sales.

There were much fewer dealer tables than in past years. A high booth rate and a disappointing 1997 show led to many of us not bothering to set up. As is the case with all large shows today, the emphasis seems to be on new and recent comic books. These promoters sometimes forget that without the Golden Age and Silver Age there would be no comic book market to offer much of the crap that is being published today. Plenty of that crap was on display in Orlando. It is clearly time to organize a large annual show that is strickly geared to 1930's to 1960's comic related material. No product would be allowed on any table post-1970. All the guests would have done their work in the Golden or Silver Age. What a joy attending such a show would be! Perhaps I will have time to organize such a show in my next life!

Golden Age/Atom Age (1935-55)

Quiet this past month. We were offered no collections of substance. Sales were marginal. Requests came in for the same impossible books. We did pick up a run of mid 1940's Batman and Detective and a few Timelys. Low grade second tier titles moved a bit.

Sales: Batman #2 GD $995, Capt. Marvel #40 VG $75; Human Torch #27 VG $250.

Silver Age (1956-69)

Marvels moved well for us this month. We also sold a full run of Adam Strange Mystery in Space. Demand continues for Marvels 1962-65 and certain 1950's DC. High grade books remain unaffordable for most collectors. Lower grade finds a home much more quickly. TV comics continue to move if priced a bit below guide. Low grade Archies also move well.

Sales: Spider-Man #2 GD $195; Fantastic Four #12 GD $75; House Of Secrets #92 VG $75, Showcase #4 VG $1,200; Parent Trap (Four Color) NM $35.

Artwork and Toys

We sold an early 1960's Archie cover this month. Also an animation drawing of Simba from Lion King. A Batman Aurora kit in the box sold for $100. No collections came in recently. We continue to offer a nice selection of vintage Disneyana, boxed Aurora kits and related material.

Sales: Boxed 007 Corgi $200; Artwork from an early Eerie magazine $75; Disneyland Guidebook 1957 $40.

That's it for this month. When visiting the Walt Disney World area please stop by and say hello!

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Though many may think the life of a comic book dealer is filled with fun and glamour (ha!) it is mainly filled with hours of work... grading and pricing thousands of comic books each month. On the bright side, I do get to chat with hundreds of interesting and generally nice collectors and dealers from all over the country. That part of the job is great!

When I consider the current market situation one word comes to mind over and over

again—dichotomy. More so than ever there is a division in interest, price and demand between high grade comic books and mid to low grade books. This can easily be seen by observing the recent Overstreet Update. The proportionate difference in price between NM, FN and GD has grown larger. While I agree with the theory of bringing the lower grade prices down... it is quite another thing to see it actually done. It is disturbing to me both as a dealer in terms of the tremendous amount of re-pricing that is to come and as a collector to see the value of my collection decrease.

However, one must look at the reality of the situation, as many prices on lower grade Marvels were ridiculous and led to dealers having to make "low-percentage" offers on collections. Perhaps the reduction will rectify the situation.

But in spite of the reduction in lower grades, the overall market is doing all right. Golden Age has been selling well in all grades. Even though Timelys have slowed down over the last year and a half, Captain Americas still fly out the door every time I get them. I have been doing well with low grade Marvels too, as long as they are discounted properly. I have grown very disenchanted with certain aspects of the high grade Marvel market and some collectors still request material in impossible grades. I hope all collectors (not just seasoned veterans) understand that many early (and even later) Marvels RARELY occur in NM/MT.

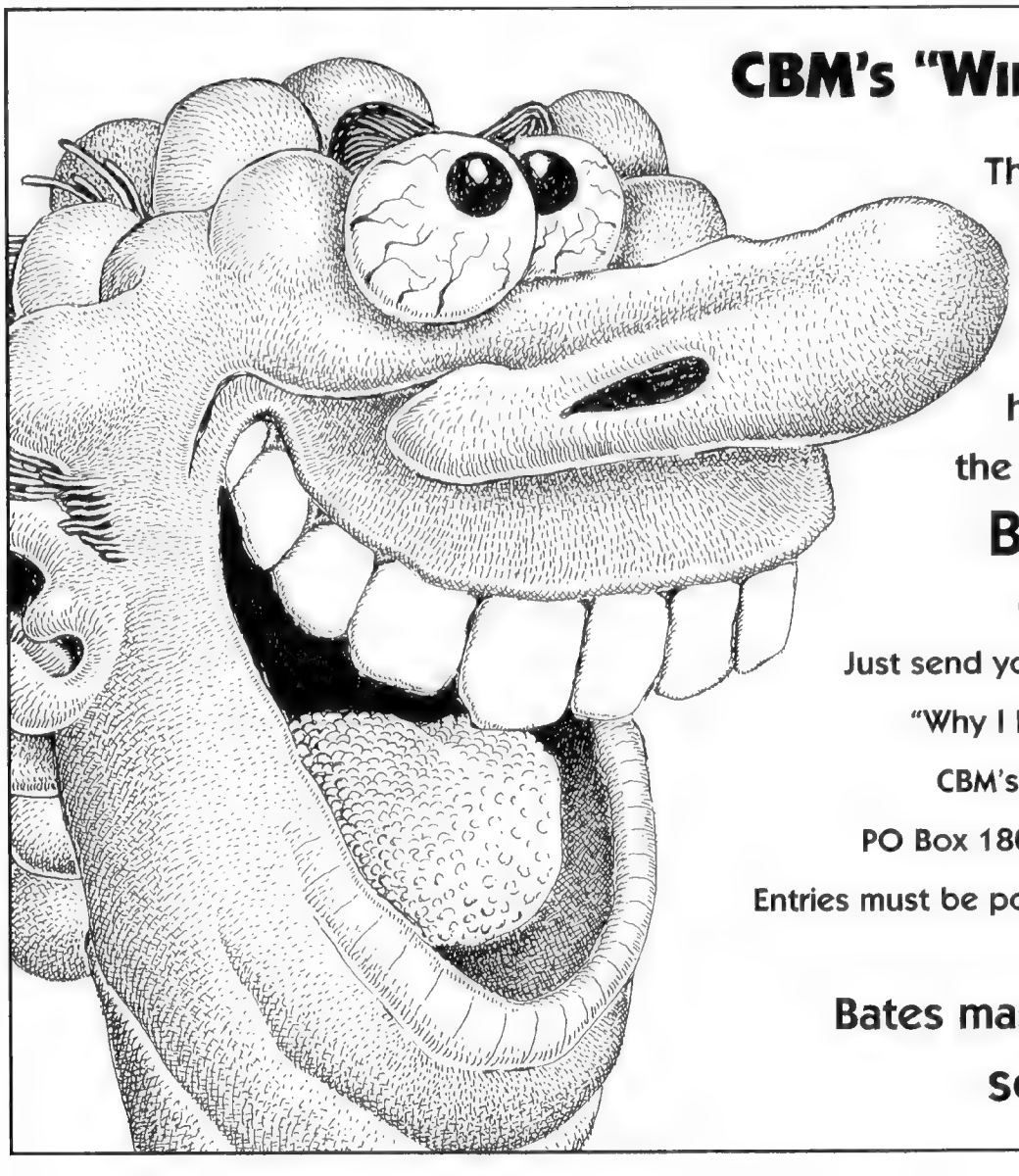
I have also noticed that some Silver Age DCs have had "sluggish" sales, especially the higher priced mid-grade books. In contrast, 1970's DC from VG to NM do very well, especially 80 & 100 Page Giants. I think it is great that these books are starting to get some much deserved attention. Overall, miscellaneous Silver Age titles have been slow here, with the exception being Ditko covers.

The hottest segment of the market is definitely 1950's Horror and Science Fiction. These books sell well in all grades and I have been extremely fortunate to handle the Spokane collection (along with Stephen Fishler of Metropolis Collectibles) that included over 800 high grade 1940's and 1950's books. White pages, incredible cover gloss and an average grade of VF+ are three distinguishing qualities of the overall collection.

The books have been selling at multiples of Guide (up to 4X) depending on the condition, scarcity and demand.

Prices realized include: Atomic War #1 NM- $1,125; Blue Bolt #115 $1,050; Detective #173 VF/NM $720; Forbidden Worlds #1 NM $1,900; House of Mystery #2 NM $1,300; Journey Into Fear #3 VF/NM $500; Marvel Tales #108 NM $620; Mystery in Space #1 VF+ $3,150; Nightmare #1 NM- $575; Space Busters #1 VF/NM $750; Space Western #41 NM $550; Strange Terrors #1 VF/NM+ $450; Witchcraft #1 VF+ $575; Worlds of Fear #10 VF $800; and Weird Tales of the Future #2 NM- $2,000.

In closing, I have noticed over the last two years a rise in the median age of comic collectors. I think it is very sad that today's kids are not getting interested in comics. I hope each reader takes some of their comics (not the NM Showcase #4) and gives them to their children, younger relatives, and/or neighbor's children and help them get started in the collecting hobby. Whenever I see a 12 year old come to my booth and ask for a SA comic it brings a smile to my face as I reflect on my start in this hobby.



CBM's "Win Bates Gates" Contest

That's right collectors, you can win the (itsmindbogglin'!) original Wolverton art (11½ " x 14½") of the most handsome and debonair gent in the whole doggone universe...

Bates Gates!!!

(See CBM #58, page 56)

Just send your name, address, phone number, and "Why I like CBM" (in 25 words or less) to:

CBM's "Win Bates Gates" Contest,

PO Box 180700, Coronado, CA 92178-0700

Entries must be postmarked no later than June 15th, 1998

And remember,

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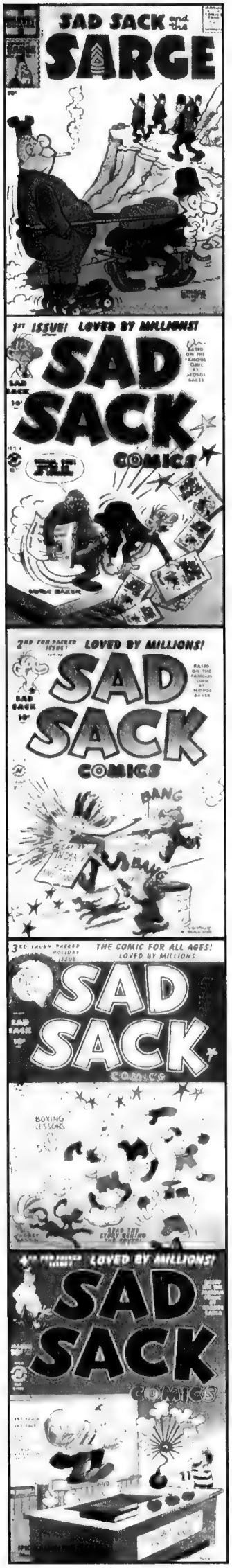

Advertisement

Fred Rhoads, Sad

© Mattie Rhoads

Dear CBM Readers... from February 1954, until 1977, my husband Fred Rhoads wrote and drew the Sad Sack stories with highly creative plots, plenty of action, and lots of humor. He did all of the penciling of characters and backgrounds, all inking and lettering. He created many new characters, such as General Rockjaw, Captain Softseat, Slob Slobinski, Hi-Fi, and Gabby Gob, and 70 other characters over a period of almost 30 years. It has been a lifetime career for the cartoonist.

Fred started with one Sad Sack title, and through the years, it increased to thirteen 13 different titles. His Sad Sack books were sold across the United States and eighteen 18 foreign countries in many different languages. In order to keep up with the demand for Sad Sack comic books, Fred worked seven days a week. There was never a raise on the payment rate in 23 years although Sad Sack comic books gradually increased from 10¢ each to $1 a book.

Harvey Publications reprinted his stories many, many times in the second section of the comic books, but they never paid him anything for reprints. In total, Fred wrote and drew 9,500 pages for Harvey Publications over 23 years with no payment for reprints; when the company sold his 9,500 original pages to a collector, he was paid nothing.

After graduation from high school in Pennsylvania, Fred attended art school in New York City for a year during which time WWII started, and Fred volunteered for duty in the U.S. Marine Corps. After basic training, he was assigned to duty in Washington, D.C., as a cartoonist on The Leatherneck Magazine where he started "Gizmo and Eightball." As a Marine, Fred roamed the islands of the Pacific as a combat correspondent drawing sketches and cartoons for the magazine. He covered many, many islands and was with the Marines right through to Tokyo. His work was very popular with the Marines. This experience proved to be invaluable later on for all of his Sad Sack stories.

After the war, while Fred was with Beetle Bailey, he was asked to take over the Sad Sack Comics by Alfred Harvey, President of Harvey Publications in February, 1954. That is when his association with Harvey Publications began.

Fred's credentials are impressive. He has collaborated on three of the country's top comic strips, having worked with cartoonists Jimmy Halto, Fred Lasswell, and Mort Walker. He is a member of the National Cartoonists Society; he has been twice nominated for Best-in his-Field by the cartoonists membership. His work caught the attention of the White House staff, and he was invited to paint Sad Sack on two wooden Easter eggs for the Annual White House Easter Egg Roll. The eggs are now in a permanent collection in the Smithsonian Institution. His original cartoons are in the Library of Congress, the Ohio State University Collection, Cartoon Museum in Rye, New York, National Cartoonists Society Collection, and the Arizona Historical Society. His work has appeared in such publications as Downbeat, Newsweek, the New York Times Magazine, the Tombstone Epitaph, Barron's, and Comic Buyer's Guide. He also has drawn advertising cartoons for U.S. Steel, Burlington Industries, NUCOR Corporation. During the Vietnam War, Fred illustrated a waterproof booklet for Tabasco Sauce, using Gizmo and Eightball, to be given to the soldiers and Marines in Vietnam, with recipes using

Sack Cartoonist

Tabasco Sauce and K-rations. On a visit to New Orleans in conjunction with the booklet, Fred was presented a Key to the City of New Orleans by the Mayor of New Orleans.

Once, Fred was a guest of the U.S. Navy on the U.S.S. Forrestal for a week in the Atlantic. He was gathering ideas and doing sketches for his new "Gabby Gob" Navy character. This also included dinner with Admiral Sam Brown and the Captain of the U.S.S. Forrestal.

Cartoonist Rhoads, after his move to Arizona in 1968, had a book of his western cartoons (65 in all) published by Northland Press of Flagstaff, Arizona. There was also a special Limited Edition of Rhoads West which sold out at one hundred dollars a copy. About the same time, he also illustrated an Handbook for Patients and Parents of Allergic Children for Reuben G. Wagelie, M.D. This booklet was also printed in Spanish.

After filing a lawsuit against Harvey Publications in 1978, Fred testified before a House Select Committee in Washington, D.C., concerning the treatment of cartoonists in America. He also appeared on Good Morning, America showing cartoons of Sad Sack involved in the lawsuit.

Fred has been invited to give a lecture at the University of Texas by a President of the University of Texas. He has also appeared on many TV programs with his cartoon work and his serious art work. He also appeared on the Educational TV channel in Tucson, Arizona.

After his semi-retirement from active and serious cartooning, Fred started practicing caricatures by drawing television personalities—usually right from the tube. Then he "went public" for the first time at Helldorado Days in Tombstone, Arizona, sitting in a corner of the Crystal Palace Salloon for two days with a constant line of subjects waiting to be caricatured. Soon he found he could have fun and make money, too, by contracting for private parties. His popularity has spread rapidly, and he has done many in the Tucson area parties of various sizes in private homes, country clubs, and hotels.

He has also been a regular on the Comic-Con circuit in various cities in the United States. The cartoonist and gag writer is billed as "The Fastest Draw in the West."

In addition to the other areas in which he does his cartoon work, Fred has been for 2 1/2 years writing and drawing editorial cartoons for the Tucson Citizen, a Gannett newspaper.

To quote Fred, "I enjoy drawing my cartoons. I always just wanted to write and draw cartoons!" As he put it, "I plan to draw my last breath!"

Now, as many of you know, we've decided to sell his personal collection. If you think you might be interested in buying one, some, or all of the comic books listed below, please drop us a line.

Best wishes,
Mattie Rhoads
3267 North Little Horse Dr.
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Sad Sack #36-287
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Sad Sack's Funny Friends The General #1-71
Sad Sack Navy Gobs Ôn Gals #1-8
Sad Sack Friends Hi-Fi Tweeter #1
Sad Sack And The Sarge #1-152
Sad Sack's Muttsy The Talking Dog #77, 82, 84, 105, 108
Harvey Hits Sad Sack's Army Life #8, 17, 22, 28, 39, 43, 47, 51, 58, 61
Sad Sack's Army Life Today #58-61
Sad Sack's Army Life Parade #1-60
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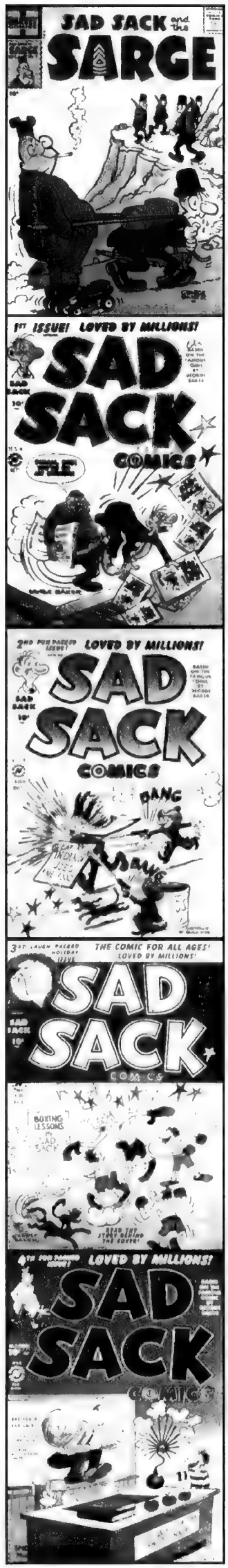

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Continued from page 9

publication. I have been collecting comics since about 1977 (age 7) and actually storing and preserving them since 1983 (age 13). I am a huge Marvel/DC Silver Age fan. I do buy new comics as well, but only about 5 a month. The bulk of my purchases are Silver Age.

On another note, Mark Baumberger's letter (CBM #57) is the babbling of a very uneducated, and I'll dare say, image-bred comic collector. He goes so far as saying that he and his friends laugh at the "older stuff" (since he mentioned that there were great comics after 1988, I would imagine his adolescent version of old is 1987).

Without the older stuff that he mentions, where would the groundwork be for the "great stuff" he's reading now? Have he and his friends even heard of Seduction of the Innocent, which may very well have left him with no comics to read at all? Does he even know who Jerry Seigel and Joe Shuster are? I can probably answer for him. "No" for the last two questions, and likely a very dumfounded and pathetic "Well, gee, I never thought of that" for the first.

It would be nice to see this group educate themselves about the rich and important history of the comics industry, and perhaps be able to show a little respect for some of the legends that have been showcased in the past, both through their work and through CBM. I won't hold my breath, however, as it appears that he and his friends are more concerned with reading books featuring gratuitous T&A shots and "the rag" that shamelessly promotes them as great.

I'm not trying to tell anyone what to buy, however, Mark's letter certainly offended a wide range of collectors. As the title on the book says, "The Magazine for Advanced Comic Book Collectors." Mark likely doesn't realize there are industry professionals and collectors that have forgotten more about comics than he and his friends will ever know. Just read his letter.

As a parting note for Mark, I must ask; when you and I are dead and buried, which book will be seen as one of the more important comics in history, Action Comics #1 or Spawn #1?

Dan Orgill, Ontario, Canada

Swan Song

Just picked up CBM #57 (March 1998) and I must say from the Curt Swan Legion cover and the Eddy Zeno article remembering Curt Swan, to the Swan checklist, you produced an awesome issue. The first comic I ever bought was World's Finest #158 and even though I did not know at the time that Curt drew it, I was impressed with the art so much that I picked up Adventure (Legion), Action, and Superman that featured Swan/Klein covers.

In 1978, I found out Curt was the artist of the above-mentioned comics and I wrote to him via DC Comics. Much to my surprise, he wrote back and sent me three autographed pages of original Superman artwork that I still treasure to this day. In the following year Curt would send me Xerox pencil pages to practice my inking. After 1992 I lost touch with him until 1996 when I read an article about Curt and wrote again just to ask if I could commission him to draw a Superman/Batman pencil drawing. Out of the kindness of his heart he sent me five pages of autographed original penciled pages in April of 1996 and his address and telephone number. I wrote back to him to thank him. I get so nervous when it comes to calling people that I could not build up the courage to call Curt and tell him how I felt about him as a person and an artist.

I was shocked when I heard Curt had passed away in June of 1996. It brings tears to my eyes when I think about this. Curt was a true gentleman and I miss the man and his artwork.

Ken McFarlane, New Hampshire

A few overzealous bidders?

This communication may come as a bit of a surprise to you, considering it comes from

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an infrequent CBM contributing writer. Perceived controversy aside, I have a different perspective on Bill Jenks' "Investing in EC" piece in CBM #57, and desired to share my thoughts with you.

Cordiality compels me to first state that I respect the amount of work and research that author Jenks apparently put into his article. I know firsthand CBM's quality reputation, and Jenks' data is presented and displayed in such a fashion that I did not (even momentarily) question his figures. As the author, Jenks is unquestionably entitled to his opinion, and it is not my intention to demean or suppress that privilege. However, what I do question is his interpretation of the relevant data.

To start, allow me to paraphrase an old expression by relating that "first there is misinformation, then there are lies, and then there are statistics." Simply too many variables are missing in Jenks' data to give statistical validity to many of his figures. At one point, we are informed that Pennsylvania copies "generally" sell for 4x guide. I've been arduously collecting Golden Age comics for 20 years now, and I can't recall Pennsylvanias usually going for anything close to that multiple. What books are we talking about... DCs, or a run of funny animals? I'm sure there are individual cases where certain issues (title, condition, cover, etc.) of Pennsylvanias go that high, but "generally" speaking, I'm afraid not. It is the book itself, not the fact that it comes from a certain pedigree run, which will dictate the multiple. For example ,to the vast majority of serious collectors, the Pennsylvania copy of Hit #11 will be a higher multiple book than the Pennsylvania copy of Willie Comics #6. Jenks' charts are analogous to printing a graph showing that a Ford car sells for 'X' dollars, a Toyota sells for 'X+1' dollars, and a BMW sells for 'X+2' dollars; but without identifying the year of the vehicle, the model, accessories, etc. the graph is misleading and doesn't prove much.

As far as the illustrations showing how 'low' ECs are valued in the Overstreet Comic Book Price Guide, have I been duped and misinformed all this time by being led to believe that this pricing was based on actual sales and dealer reports? In my estimation, Overstreet has done an excellent job in keeping tabs on EC pricing over the years. ECs are comparatively common books, there are well-produced B&W oversized reprints, recent beautiful color reprints are currently being

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published, and finally, the fact that "10-12 copies of each" Gaines book exists (can you imagine what would happen to pricing if a dozen copies of any acknowledged pedigree book surfaced?) all add up to accurate listings in the Guide. I believe that Overstreet and many other collectors (myself included) cherish ECs, and if anyone had an opportunity to escalate prices, it would be Bob. But he doesn't, he didn't, and he won't because Overstreet simply prints the relatively abundant EC sales data that is reported to him throughout the year. Jenks seems to be using statistics to argue the way things should be, rather than reporting the way things really are.

Concluding that Gaines EC books (again, 10-12 copies of each issue) are the "second most valuable pedigree" behind the Mile Highs puts a strain on the author's credibility. Yes, Gaines are stunning books with a novel history. But has Mr. Jenks ever heard of the San Francisco collection? He also fails to address the numbering dilemma with the Gaines discovery; is a #3 worth more than a #12 copy? Perhaps a graduating price scale would be appropriate. Inquiring minds want to know...

Regarding the final Christie's auction result chart, we see that PANIC tops the list of all EC related titles by going for the highest multiple (approx. 4 & 3/4 times guide). As a less-than-shrewd collector, I might interpret that to mean PANIC is the most popular EC title! Of course, experience tells us all that this is not the case. Statistics are more easy to manipulate than a ball of Play-doh; shape it any way you want to.

Also, is an auction truly representative of the national market, or is it just a reflection of how hyped up a few overzealous bidders (dealers?) can get to ensure that they come out on top of the competition? For the record, I own only one Gaines book—a Vault of Horror #22 (a #2 copy, no less) for which I paid the princely sum of 2.2x guide at last year's San Diego Con. According to the printed chart (albeit with the footnote), the Vault run went for a tepid 1.8 multiple; DAMN!—ripped off again!

I won't ramble on with any other musings, (Hopefully) having already accomplished my goal of presenting a divergent view. Am I missing something here, or is Jenks' point simply that he thinks ECs are undervalued and Gaines copies present a good investment opportunity? In a recent university level course that I took which included statistics, the one thing I recall vividly is the professor's stern admonishment to the class about how we should all be very dubious of any proposal that relies too heavily on stats. I will respect Jenks' personal opinion, but I found his article overwrought with statistical charts and graphs that detracted from, rather than enhanced, his position.

One final comment. With convention season rapidly approaching, I now fully expect to see those Gaines books (remember folks, 10-12 copies of each... we're talking supply and demand here) to appear at a minimum of four times of (a newly increased) guide value. Gary, thank God that you did not make the egregious error of putting the EC article as your CBM cover feature; surely, we would then see the books on sagacious dealers' racks priced at 5 or 6x guide! Incredulously, sales reports would thus reluctantly continue to identify these books as "losers."

Actually, I sincerely thank Bill Jenks for bravely putting forth such a thought provoking article. I'm also interested in what your intelligent readership has to say on this one...

Steve A. Carey, California

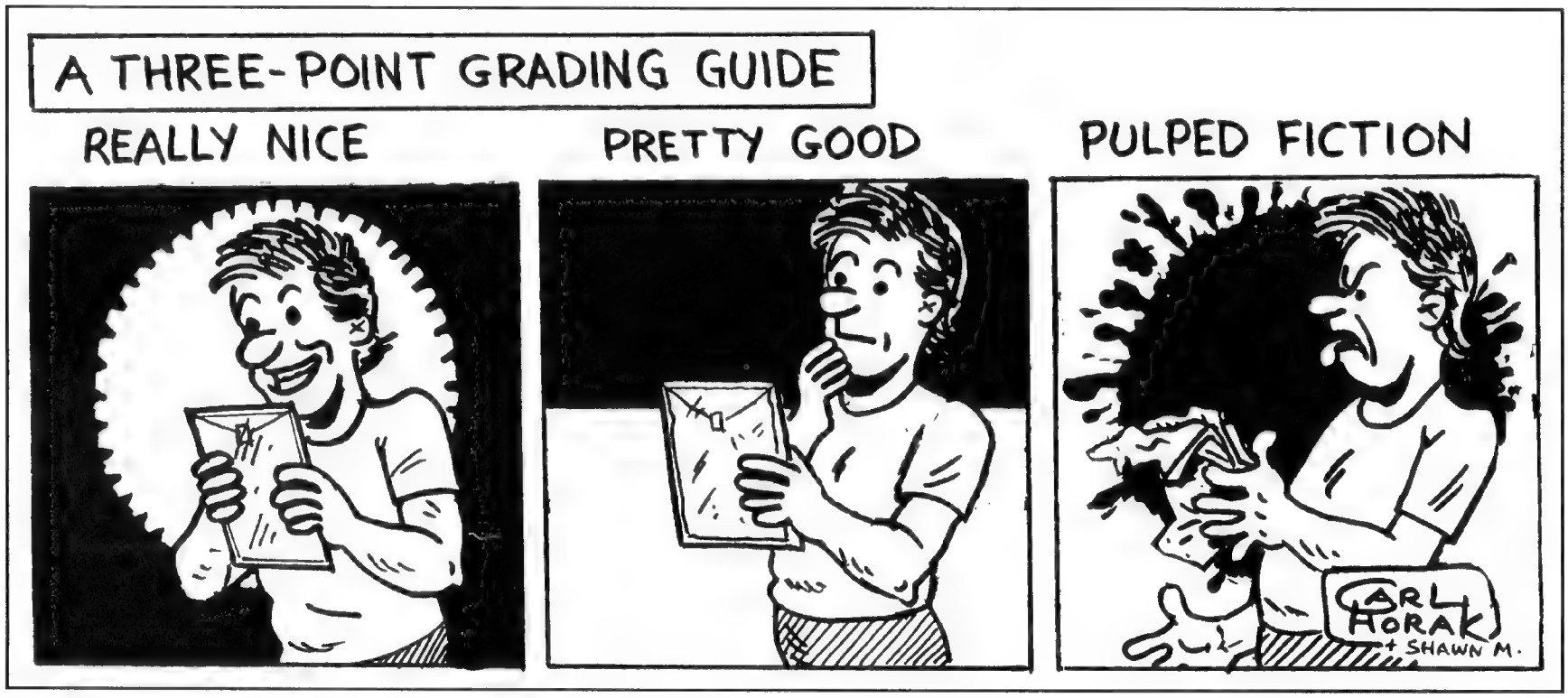
One minor correction

Was glad to see the Legion of Super-Heroes 40th anniversary celebrated in CBM #57. Like author Eric Brown, I am a long-time Legion fan and enjoy reading Legion history. However, one minor correction to his article:

"How I Spent My Summer Vacation" by Jim Shooter originally appeared in The Legion Outpost fanzine in 1981. A sidebar on the article indicates that it was originally an editorial assignment for a DC reprint digest, but was never used.

It's appropriate that Eric accidentally credited the piece to Amazing World of DC Comics #9, the Legion handbook issue that was published in the mid 1970s; AWODCC #9 was originally proposed as an issue of the Outpost (it would have been #9), but the author and (then) fan Neal Pozner approached DC with the material and it found a much wider audience.

Valeria Beasley, Texas



Xela was Alex

Just got CBM #57—another great issue. In the letter col (p.5) under "Non-Existent," yes, Hooded Horseman #24 does exist. In "Xela's Zenith," Pat Calhoun's article on Alex Schomburg, he never mentioned that Schomburg's pen name "Xela" was "Alex" spelled backwards.

In "One-Shot Wonders," Yankee Girl was really a Two-Shot Wonder. This is not as hard to pin down as you might think as both stories were reprinted in the IW reprint series in the '60s. She's one of my favorites and since she was revived at AC Comics, Yankee Girl has appeared in dozens of new stories, the latest is in Femforce #107. AC even did a Yankee Girl graphic novel (Time Storm) which reprinted one of the GA stories. The second was reprinted in AC's Golden-Age Greats Vol. 6 (1995) which also contained the article "The Search for Yankee Girl" that covered the costumed YG, the stewardess Yankee Girl and Kitty Kelly (both the costumed and non-costumed Kitty Kelly)! There was a different costumed Yankee Girl that appeared in Captain Flight #8. Yankee Girl is one of the many characters listed in The Official Golden-Age Hero & Heroine Directory. This directory also includes a feature entitled "One-Shot Wonders." Maybe it would be a good idea for you to send a copy to all you regular contributors as a Christmas gift?

The Black Cobra is also not a One-Shot Wonder. He (Jim Hornsby) also appeared in Captain Flight #9 and 11 (and, presumably in #8) after initially appearing in Dynamic #1 years earlier. He was also on the cover of Captain Flight #10 (check Gerber Photo-Journal Guide Vol. 1, pg. 140). When Farrell revived the character in the 1950s, they also reprinted a Golden Age Black Cobra story different from the ones in CF #9 and 11. Farrell also reprinted the first Black Cobra story from Dynamic #1 in their Phantom Lady #4 though they changed his costume and called him The Red Rocket. His alter ego remained "Jim Hornsby." Confusing ain't it! That Red Rocket story was reprinted last year in Golden Age Men of Mystery #5. The Black Cobra returns in a new story by Mark Heike and Brad Gorby in All Hero Retro Comics Annual #1, now available. All stories in this book are set in the 1940s.

A couple of CBMs ago, Michelle Nolan wrote of the 1950's Captain America including a checklist of appearance. Except for the first strip noted by Mort Lawrence, all the 1950's CA stories were drawn by John Romita. The ones identified as being by Bill Benilus were drawn by John Romita with inks by Jack Abel. The one credited to Fred Kida was drawn by... John Romita! Incidentally, that story was recently reprinted in Marvel's excellent TPB—"The Golden Age of Marvel Comics!" At last, Marvel is reprinting Golden Age stories. This volume is a must have for all collectors. Reproduction is gorgeous. Editor Tom Brevoort is planning a follow up with Human Torch #5. Urge CBM readers to write Tom to cheer him on!

Bill Black, Florida

I love the art

Hi there! I've got about a dozen issues of your great magazine now and thought it was about time I wrote.

I'm a 41 year old dept. supervisor at a large Barnes & Noble bookstore. Unfortunately, we DON'T carry CBM, but I've finally got my local comic shop getting it for me. I love every issue, especially those great cover galleries. Keep 'em coming.

I have to admit I've always been bad at the "investing" part of comic collecting. Articles like the current one on collecting ECs leave me cold. But I think you do a good job of covering a bit of something for everyone, so I don't mind them. I also didn't mind the reprint of the Neal Adams article. Adams is absolutely amazing and I'm glad you have others who missed the article the chance to read and see it.

My first love regarding comics is the art, so I hope you gave other artists similar spotlight issues. Kirby, Eisner, Steranko, Infantino, Ditko, Wood, Kane, and Anderson are a few deserving of such focus in my humble opinion.

I was also delighted with the latest issue. Curt Swan is in a special place in comics history. His work brought a quiet, classic realism to Superman and his supporting cast which made the most fantastic and bizarre stories so real. I don't think his work will soon be equaled.

I'm happy to say I own a beautiful original Swan Superman pencil drawing. I commissioned it about the time of Supe's "death" a few years ago. Mr. Swan signed it and included the motto "Never say die" at the bottom! Amen!

Long live Superman and the legacy of Curt Swan.

Mike Page, Illinois

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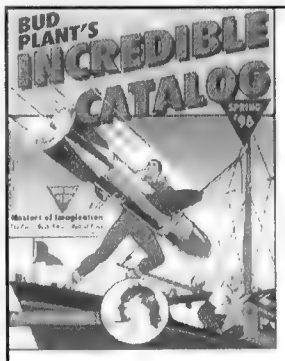

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30¢ Price Puzzle

Regarding "The 30 cent price puzzle" in CBM #55, I have located many books that are not on the list, and there are some interesting variants in the covers.

Most of the books are, as stated in the article, noticeable as different from the normal book by the 30 cent price in a black box. However, there are several which have a normal looking 30 cent price on the front cover, but have a 25 cent price listing in the indicia! Curious! These include Captain America #196, Conan #63, Daredevil #132, Defenders #34 and 36, Dr. Strange #13, Ghost Rider #17, Incredible Hulk #198, Iron Fist #4, Kazar #15, Marvel Adventure #3, Marvel Tales #66, Marvel Spotlight #27, Powe

The only "key" that I have located as a variant is Incredible Hulk #200, and possibly Eternals #1. I have not as yet located an X-Men #100, but it falls within the correct time frame.

I'll send you guys the full list.

Dan Cusimano, Virginia

History lesson

CBM #57 was fascinating and educational as per usual. Please run articles on the Warren magazines and/or Turok? Also please let Mr. Dan Hampton (whose comments appeared in your Marketplace Mail) know that WWII started on Sept. 1, 1939 not 1941. Germany invaded Poland on that fateful day in history. Keep up the great work!

Tony Loredo, Georgia

Thank you

Tell Lisa that the graphic design on the Curt Swan article in CBM #57 was outstanding! She really enhanced the quality of the piece. And thank you for putting out such a valuable and well done publication.

Eddy Zeno, Tennessee

Swan corrections

Here are some corrections for the Curt Swan Checklist:

1) Superman's Girlfriend, Lois Lane #18, "Lana, Lang, Super-Woman!" Nope, it's in issue Superman's Girlfriend, Lois Lane #17.

2) World's Finest #124, "The Mystery of the Alien!" Nope! The correct title is, "The Mystery of the Alien Super-Boy!"

John DeMocko, Washington

Icon covers

I agree with Dan Hampton's contention that Suspense #3 is an absurdly priced book, and he did an excellent job refuting the notion that it could be in any way considered a "key" book for any historical reason, but that doesn't necessarily make it an overvalued book. To a collector who doesn't care about Captain Marvel, Whiz #1 seems absurdly priced. The old axiom that a comic book is worth what someone is willing to pay for it, still holds true. A collector willing to pay big dollars for a Suspense #3 or Fantastic #3, is attracted to these books for their cover art and their relative scarcity. Sure hype and market frenzy can contribute to skyrocketing prices that may not sustain their peak, but no amount of dealer promotion will create demand for a book where there is none.

The idea that eye appeal and scarcity are some how less legitimate reasons for collecting a book than content dismisses a large sector of the Golden Age and pre-Code market. In many other fields of collecting these are often the main criteria for collectibility.

As the price of even a low grade run of any remotely significant Golden Age title has become prohibitive to many collectors, it is the icon, theme and otherwise "classic" covers that excite the marketplace. It shouldn't be a surprise when one of these books reaches a holy grail status among enough collectors that is becomes competitively priced with more traditional "key" books (i.e. first issues and first appearances).

It's a common refrain... readers who write in to complain about Golden Age pricing, that the idea of collecting mainly to read has somehow been forgotten. Sure, most of us started out collecting what we liked to read, and still might find some entertainment in the poorly written and routinely redundant stories that constitute the bulk of Golden Age content, but if reading enjoyment were the main criteria for shelling out hundreds of dollars for a comic book, the availability of reprints would have a stronger impact on price than they seem to (that readily available reprints may have impacted the price on ECs only proves the point, since these books are noted for their exceptional content).

People collect comics for any number of reasons, and the new comics I buy, I buy for story content, but vintage books I mostly collect for their covers, and while I at least skim the contents of everything I buy, I find the interior art and story of many of these books so appallingly bad, that it amazes me that anyone actually spent the first dime just to read them. I don't mean to imply that there weren't a number of excellent writers and artists producing stories in the Golden Age, and even some of the cruder stuff has a raw vitality to it, but there is an awful lot of dreck hiding beneath all those beautiful covers by Schomburg and L. B. Cole.

The first thing I turn to in the CBM are the letters, and I'd love to read what others have to say about covers vs. content. It could be the biggest controversy since split grades.

Richard Byard, California

Point with pride

Your magazine is great and I especially enjoy your regular columnists Pat S. Calhoun and Michelle Nolan. I also really like the enthusiasm for the hobby apparent in the letter from the editor. I point with pride to CBM when my non collector friends ask about my hobby!

John Malkovitch, New Jersey

My thanks to everyone who wrote in this time, I look forward to hearing comments and suggestions from CBM readers all over the world. You're all part of the "CBM family" now, and your opinion counts! I hope you'll write or FAX soon! Please note that CBM reserves the right to edit letters selected for publication for length and/or content. If you'd care to write, send communications to:

PAUL FAYTER, CANADA

There's lots of early articles on the "new" medium of comic books!

Thanks for another entertaining and informative issue (#57)! Great Legion cover and article and gallery. More on the pulps (which I love almost as well as old comics). And wonderful material on Curt Swan.

I enjoyed your reprint of Lovell Thompson's "Not so comic" from *The Atlantic Magazine* (Jan. 1941). I hadn't read it—indeed, I wasn't aware of it—before. As an historian (when I'm not being a pastor and comic collector) I want to encourage you to reprint more of these somewhat obscure, but historically interesting articles—perhaps as a (semi) regular feature?

I'm not asking for *CBM* to turn into a scholarly journal, with footnotes and bibliographies (though I love them too). But you are doing invaluable work in publishing the historical articles that you do at present. I'd like to see more of them, with greater depth and detail, as well as reprints of "secret, classic" articles. Issue #57 was for me just about a perfect read.

It was that note appended to the Thompson article that prompted me to write, however. It "may well be," you said, "the first critique of the comics medium ever published."

Well those are "fighting" (read: inspiring) words to skeptical historians! I immediately thought to myself, "Maybe it was the first in English—or maybe it was the first published in the US—but I'm not sure about that claim. So I checked my files and quickly came up with at least a half-a-dozen earlier articles (which I've marked below with an asterisk). No doubt by now you've heard from a number of other readers with even more pre-January 1941 references. I know this list is certainly not exhaustive, even if limited to American sources. And I've added some other references too, which I hope you might consider for reprinting in future issues.

So here's a quick and incomplete list:

• Julian C. Aldrich, **Comics are a serious business**. Scholastic (November 1941), p. T- 1.

• Nathan Abelson, **Comics are a serious business [a study of comic magazines].** Advertising and Selling (July 1946, p. 41); Part II: Ibid. (August 1946, pp. 80-92).

[Anon.] **Comic menace.** Wilson Library Bulletin, 15 (1941), pp. 846-847. A report on a St. Louis librarian's campaign against comic books. See also [Anon.] **How much of a menace are the comics?** School and Society (15 November 1941), p. 436.

• Louise Seaman Bechtel, **The comics and children's books.** The Horn Book (July 1941), pp. 296-303.

• Lauretta Bender and Reginald Lourie, **The effect of comic books on the ideology of children.** American Journal of Orthopsychiatry, 11 (July 1941), pp. 540-550.

• Franklyn M. Branley, **The plague of the comics.** Elementary English Review, 19 (1942), pp. 181-182.

• *Florence Brumbaugh, **The comics and children's vocabularies.** Elementary English Review, 16 (1939), pp. 63-64.

• Earl J. Dias, **Comic books—a challenge to the English teacher.** English Journal, 35 (1946), pp. 142-145.

• Thomas F. Doyle, **What's wrong with the 'comics'?** Catholic World (February 1943), pp. 548-557.

• Margaret Frakes, **Comics are no longer comic.** Christian Century (4 November 1942), pp. 1349-1351.

• Frank Josette, **People in the comics.** Progressive Education, 19 (1942), pp. 28-31.

• *Roger C. Gay, **A teacher reads the comics.** Harvard Educational Review, 7 (1937), pp. 198-209.

• *George Hill and Estelle Trent, **Children's interests in comic strips.** Journal of Educational Research, 34 (1940), pp. 30-36. Reports on research done in 1938 on elementary schoolchildren in Philadelphia.

• *George Hill, **Taking the comics seriously.** Childhood Education, 17 (1941), 413- 414.

• *E.J. Kahn, Jr. **Why I don't believe in Superman.** New Yorker (29 Jun 1940), pp. 56-58.

• William Moulton Marston, **Why 100,000,000 Americans read comics.** American Scholar, 13 (1943-44), pp. 35-44.

• *David Frederick McCord, **The social rise of the comics.** American Mercury (July 1935), pp. 360-364.

• *Sterling North, **A national disgrace.** Chicago Daily News (8 May 1940); reprinted in dozens of US newspapers, countless newsletters, and in the journal Childhood Education, 17 (1940), p. 56. In this editorial, North, a literary critic, surveys over 100 comics and finds them execrably bad—indeed unAmericanly loathsome!

• W. W. D. Sones, **Comic Books as teaching aids.** The instructor, 51 (1942), p. 14. Sones was a Professor of Education at the Univ. of Pittsburgh and an influential supporter of comic books.

• Robert Thorndike, **Words and the comics.** Journal of Experimental Education, 10 (1941), pp. 110-113. Thorndike did research at Columbia U.

• James Frank Vlamos, **The sad case of the Funnies.** American Mercury (April 1941), pp. 411-416.

• John R. Vosburgh, **How the comic book started.** Commonwealth (20 May 1942), pp. 146-148.

• Gweneira Williams and Jane Wilson, **They like it rough.** Library Journal (1 March 1942), pp. 204-206.

• Paul Witty, **Children's interest in reading the comics** and **Reading the comics—a comparative study.** Journal of Experimental Education, 10 (1941), pp. 100-104 and 105-109.

• *Harvey Zorbaugh, **The comics—there they stand.** Journal of Educational Sociology, 14 (1940), pp. 196-203. Zorbaugh was a Professor of Psychology at NYU, and editor of the Journal of Educational Sociology. He devoted the December 1944 issue of J.E.S. to comic books, and I'm sure your readers would like to read at least one or two of the essays there.

So there's my "wish list" Gary. It would take some work to locate, get reprint permissions, and to edit this stuff—and more besides (I limited myself to material from the mid-1940s and earlier; there's lots of interesting stuff from the '50s, as you know).

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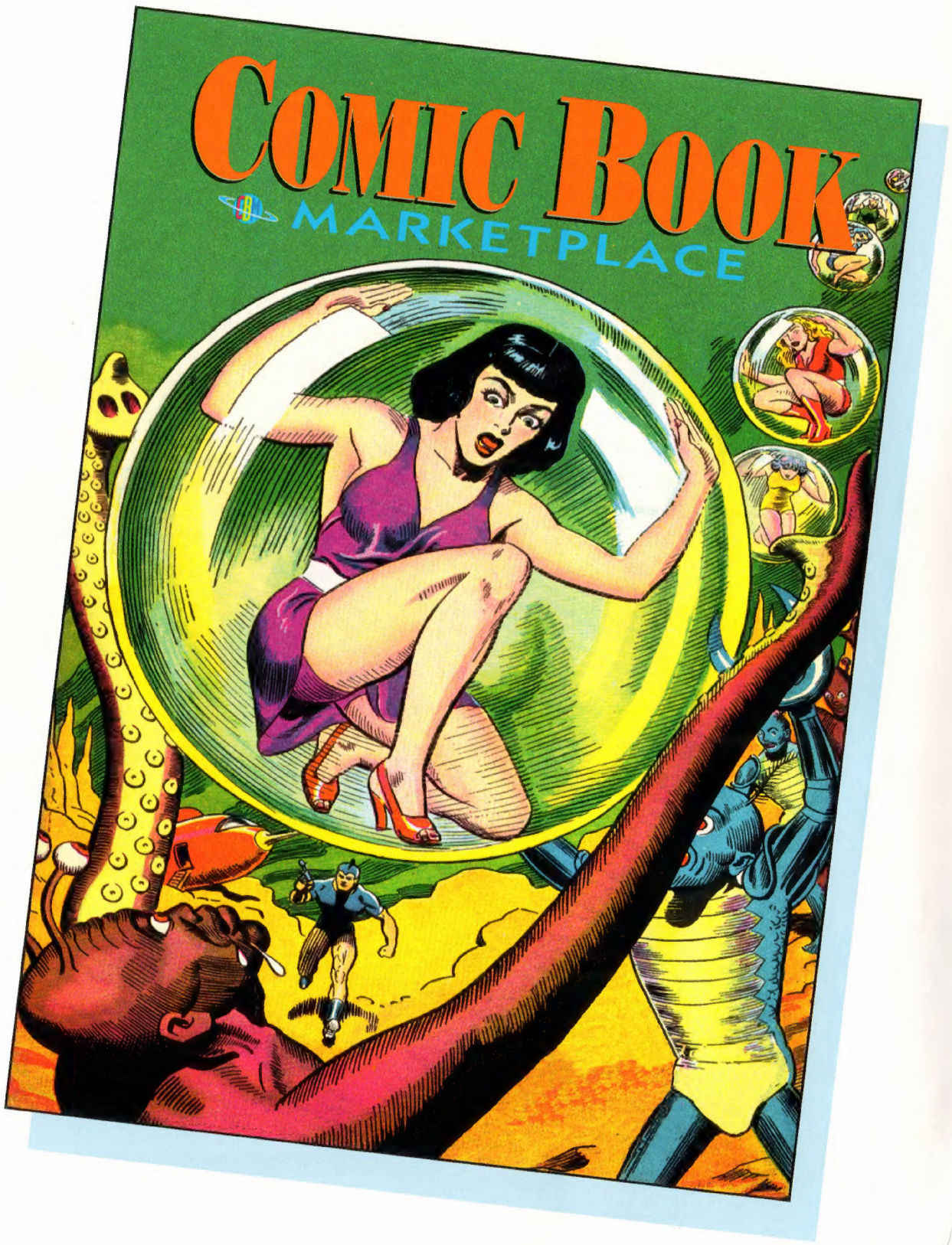

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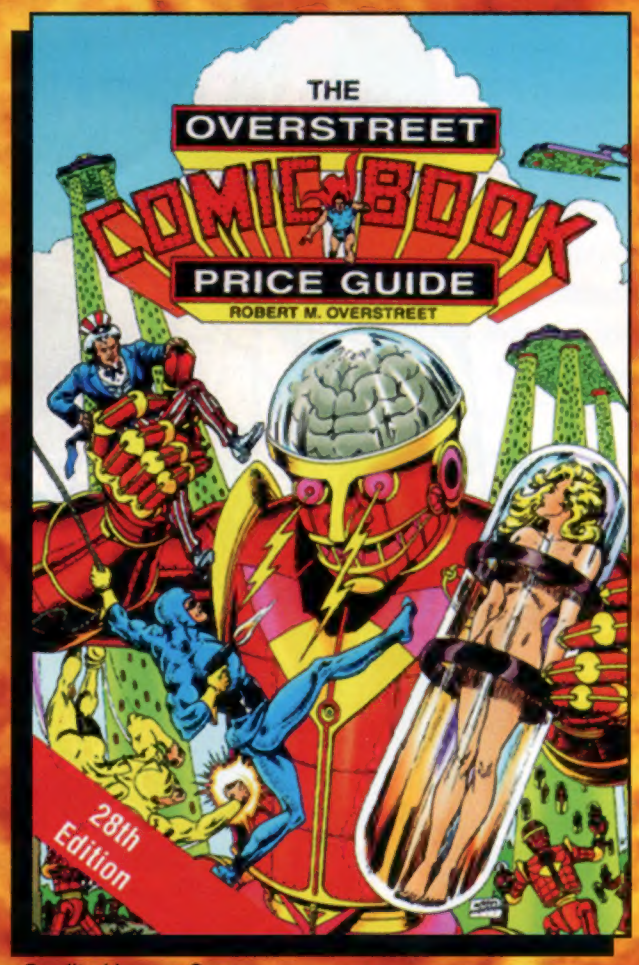

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